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35MM COLOR PORTRAITS: EXPERT SHOWS HOW-TO

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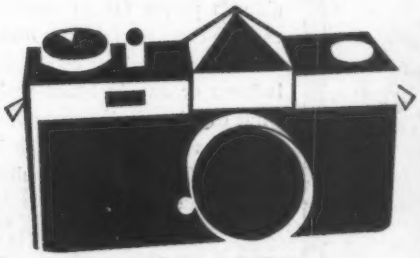

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EXCLUSIVE REPORT!

HE FUTURE OF 35MM AMERAS AND LENSES

ESLIE GILL: HIS WORK ND HIS INFLUENCE...

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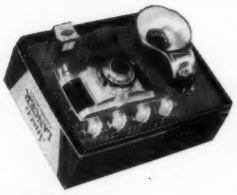
Here are the finest films in the industry: Super Anscochrome, world's fastest color film—exposure index 100. Regular Anscochrome, *the* standard color film for *all* popular cameras—E. I. 32. Super Hypan, world's finest grain super-speed film for critical black-and-white pictures—daylight E. I. 500 to 1000. All-Weather Pan, famous black-and-white snapshot film—daylight E. I. 64.

for beginners

Here's Ansco's answer to a beginner's prayer for an easy-to-use, low-cost camera outfit. Ideal for all picture-taking conditions indoors or out, in black-and-white or color. Each camera outfit comes complete with flash unit and film; some with bulbs, camera case and batteries.



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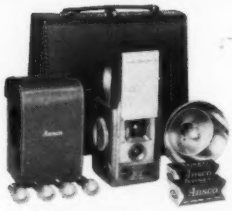

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Reflex design plus super simplified operation. Flash Outfit in fitted luggage-tan case **$28.95**. With Anscoflex I Camera **$23.95**

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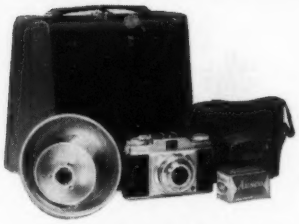

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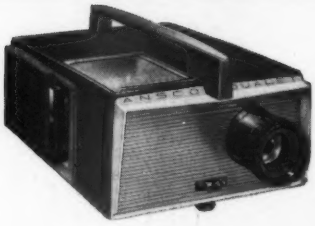
Features precision Memar 35mm camera with f/2.8 lens. Fitted case with flash unit, camera case and film **$59.95**
Camera only **$41.50**



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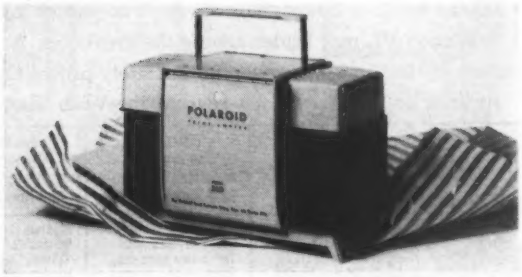
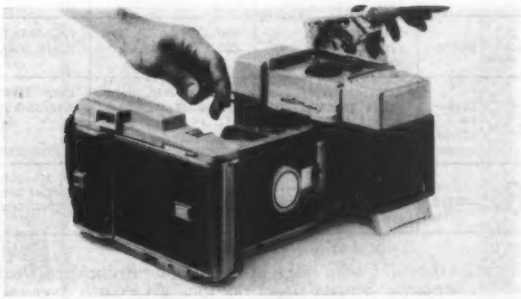
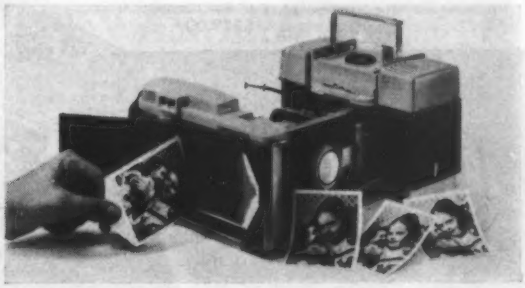
(1) This is where the fun begins. This is the Polaroid Land Camera. The only camera that gives you a picture in 60 seconds. And what a picture you get with Polaroid's new film, just introduced. Twice as sharp as before. So good, *you'll most likely be wanting extra copies . . .*



(2) With this new Polaroid Print Copier, you can now make *extra copies* in 60 seconds, right in the living room. It means you can hand out copies on the spot to the person in the picture, mail another to the folks and still keep the original for your family album.



(3) Just slide your original snapshot into place inside the Print Copier, slip your Polaroid Land Camera into position, and you're all ready to take "a picture of your picture." (The Print Copier has everything else built in: copying lens, lights, timer.)



(4) 60 seconds later, you flip open your Polaroid Land Camera and pull out a sharp duplicate print! It's that easy. The Polaroid Print Copier costs only $29.95. Polaroid Land Cameras are priced from $72.75. Imagine the excitement Christmas morning if you gave him *both!*

Mere words or flowery phrases *can't* do justice to the Canon VI, new leader among the great 35's. A feature-by-feature comparison immediately proves Canon superiority! Here are a few reasons the VI is "first":

Features	Canon VI w/meter & 50mm f1.8 lens $329.50	German Camera "A" w/meter & 50mm f2.0 lens $384.00	Japanese Camera "B" w/meter & 50mm f2.0 lens $399.95
1. View-finder	Brightest! 3 position 1:1, parallax corrected 50 & 100mm frames, full 35mm field	Less brightness, not 1:1, less than full frame view for 50mm lens, frames for 35mm, 50mm & 90mm.	Medium brightness, frames for 28 thru 135mm, separate window for W.A. lenses with less than full frame for 35mm.
2. Shutter	New stainless steel Vinyl-coated can't burn, freeze, stall, deteriorate. Most accurate!	Cloth curtain.	Cloth curtain.
3. Range-finder	Magnified full frame image. Brightest silver-spot for poorest light areas.	No magnification, difficult in dim light.	No magnification, difficult in dim light.
4. Meter	Most sensitive, compact, light-weight, easy to read.	Fair sensitivity, small scale area.	Fair sensitivity, small scale area.
5. Speed-of-action	Fastest, trigger action built-in, fastest rewind crank, fastest loading.	Lever advance, no rewind crank.	Lever advance, smaller rewind crank.
6. Lenses	16 available—fastest speeds, standard mount, lowest cost.	13 available—slower speeds, special mount, higher cost.	16 available—special mount, higher cost.

Get the full Canon story, at your Canon Franchised Dealer, or write: Scopus/Brockway Inc., 404 Fourth Avenue, New York 16, N. Y., *Sole U. S. Rep. for Sales & Service.*

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with meter and 50mm f1.8 lens. (with meter & 50mm f2.8 lens, $289.00)

On All Counts, New Canon VI Rates No.1 Among the "Big 3"

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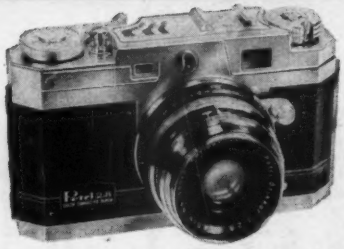

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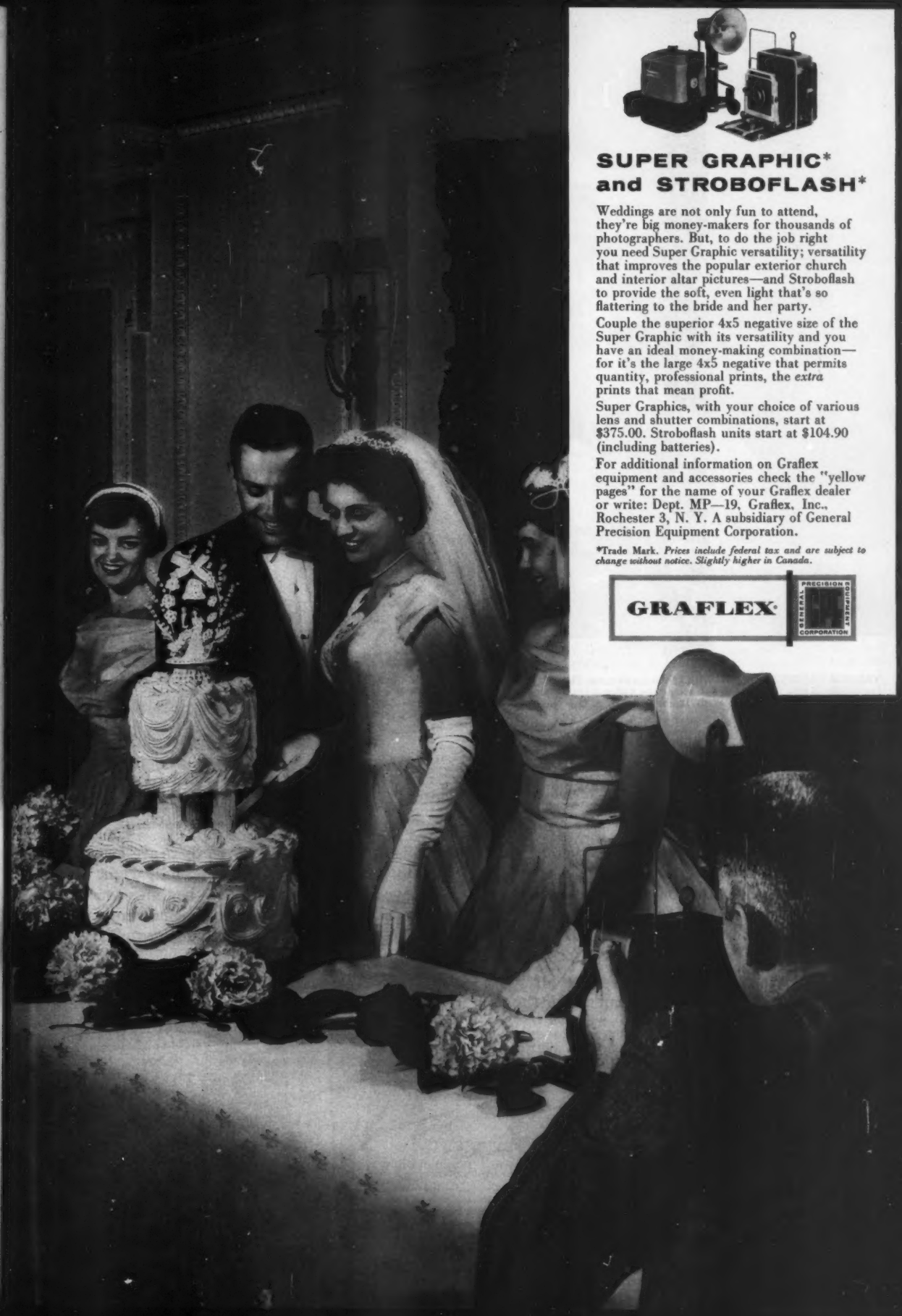

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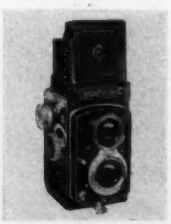
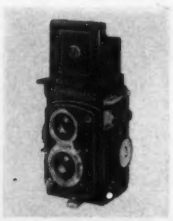
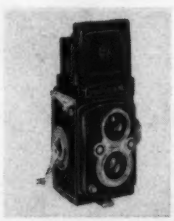


YASHICA C $46.50 Semi-automatic film transport with auto-stop, f3.5 lens, field-lens focusing, flash-synch shutter: 1 sec. to 1/300, self timer. Leather case $8.00.



YASHICA LM $59.95 Has same lenses, shutter and semi-automatic film advance features as on Yashica C, but with built-in sensitive exposure meter. Leather case $10.00.



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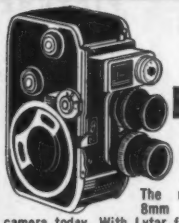
CANON Exposure Meter	29.95		

BONUS: CANON Coupled Exposure Meter (reg. $29.95) only $10.00 if purchased with camera at DOWLING'S!



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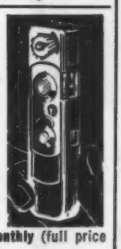

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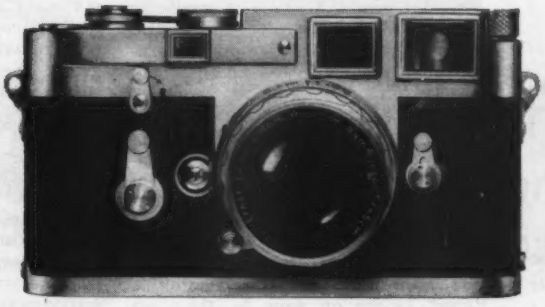

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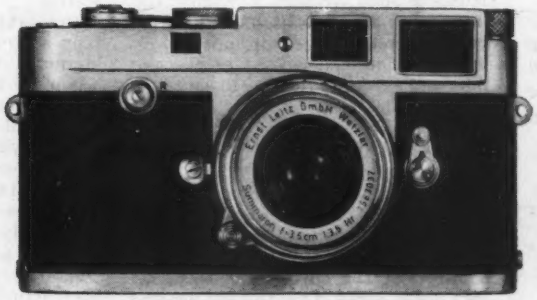

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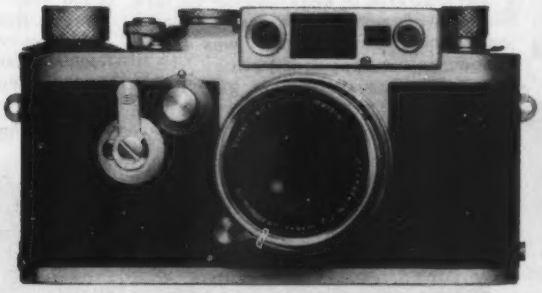

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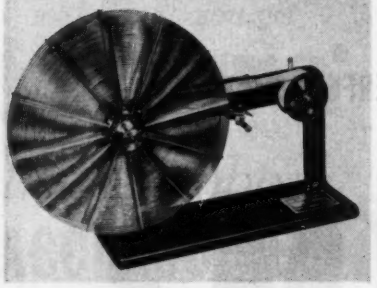

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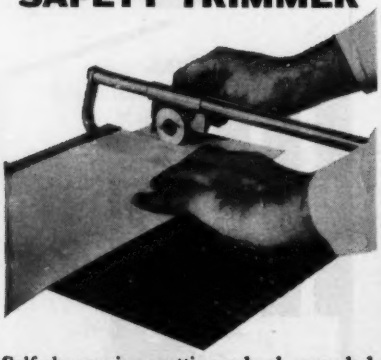

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Coffee Break
WITH THE EDITORS

THIS MONTH'S COVER • • •

Our Art Director, Ernest Scarfone, designed this month's cover to let MODERN's readers know at a glance just what they'll find inside this big January issue. Michael Abandond's charming 35mm portrait is just a sample of this talented amateur's remarkable color technique. For details about how he works, see *page 72*. The work of Leslie Gill, a still-life photographer whose deliberate and imaginative approach still exerts a far-reaching influence, is represented by the study of an egg. See *page 80*. A complete report on new equipment introduced at the giant German Photokina is announced by an artist's conception of a new 35mm single-lens reflex. Photokina Report begins on *page 56*. Find out about the future of 35mm cameras and lenses in John Wolbarst's "35mm" column, *page 34*. First seen on the front of our October issue, this preview-of-what's-inside idea will be carried out now and again on future MODERN covers. Like it?

BATTLE SCENE • • •

It happened at 6:00 A.M. one chilly Sunday morning in London. Some 50 persons—men, women and children—stood quietly, waiting. Then, as if at a prearranged signal, they fell—some slumped at the curb, some sprawled face down, some lay with head cradled in one arm. A bag of fruit was dropped and scattered in helter-skelter pattern on the pavement. This was "accident" by design. Each "victim" was struck down in his appointed place.

Traffic casualties were growing in number and severity all over the city when photographer Maurice Rickards went to the big *Picture Post* with an idea for a graphic way to point out to its readers the hazards of the road. He reasoned that since most of us today have become immune to astronomical statistics, no matter how intrinsically impressive, they should try an approach with more impact—a photograph. They could recreate, he thought, the casualty history of one section of roadway—six month's worth—all in one giant picture. The result should look something like the morning after a battle. The *Post* gave its enthusiastic go-ahead.

Volunteer "casualties" were recruited from the local church. Model fee: a new altar cloth. King Street, Hammersmith, London, whose grim record was 50 casualties in the prior six-months' period, was selected as the setting.

Preparations were cloaked in secrecy so that sightseers would not be attracted to spoil the shot—or the scoop for the *Post*. On the appointed Sunday morning (when traffic would be at a minimum) 50 "victims" in old clothes waited for the whistle which would send them sprawling in the streets. Maurice Rickards waited, too, behind his Voigtlander Bessa—chosen specifically so that the picture would not have a "big camera" look.

Zero hour arrived, the cue was given, the "actors" fell in their places and the exposure was made. To insure a good shot, the process was twice repeated. Extra insurance: since traffic could not be blocked off on King Street, even at that early hour, a special "back to the sidewalk" signal to warn of approaching vehicles prevented volun-

(Continued on page 14)

Sunday dawn and 50 casualties fall in London Street. For details, see text.

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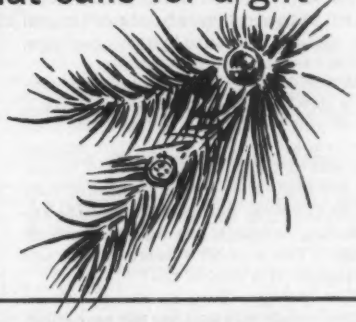

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COFFEE BREAK

(Continued from page 12)

teers from becoming real casualties.

Splashed across a two-page spread in the *Picture Post,* the finished photograph was distributed all over England. A giant enlargement in the office window brought sidewalk traffic to a standstill as passersby were brought up short by the visual interpretation of statistics.

The Maurice Rickards-*Picture Post* project was so successful, both in terms of publicity value and in reduction of traffic accidents, that the venture was duplicated in other cities all over Europe—with apparently equivalent success. From best available reports the latest version was seen on the front page of a newspaper in Kenya!

ON HERESY AND A WINTER'S WALK

There comes a time, it seems to some of us, when cameras should be left at home. Rose-colored glasses with which to "see," they sometimes tarnish the clearest "picture." Rare, perhaps, but occasionally true.

What is "seeing," on the first winter's day? Is it simply sight? Or is it all of you responding to the scene? To the crackle of first snow that strikes old leaves like a box of spilled tacks. To the thin, nose-pinching bite of cold air as you walk across a field, or the reassuring warmth of boots or thick socks? The nod of a hemlock the anticipation of a cup of tea?

You notice. You notice all these sights and smells and sounds and appetites. They have a way of adding up.

Leave the old Leica on the shelf, just once. Look, feel, smell around without it. Just once. And very likely, "see" better with it the next time you hike across the high pasture!

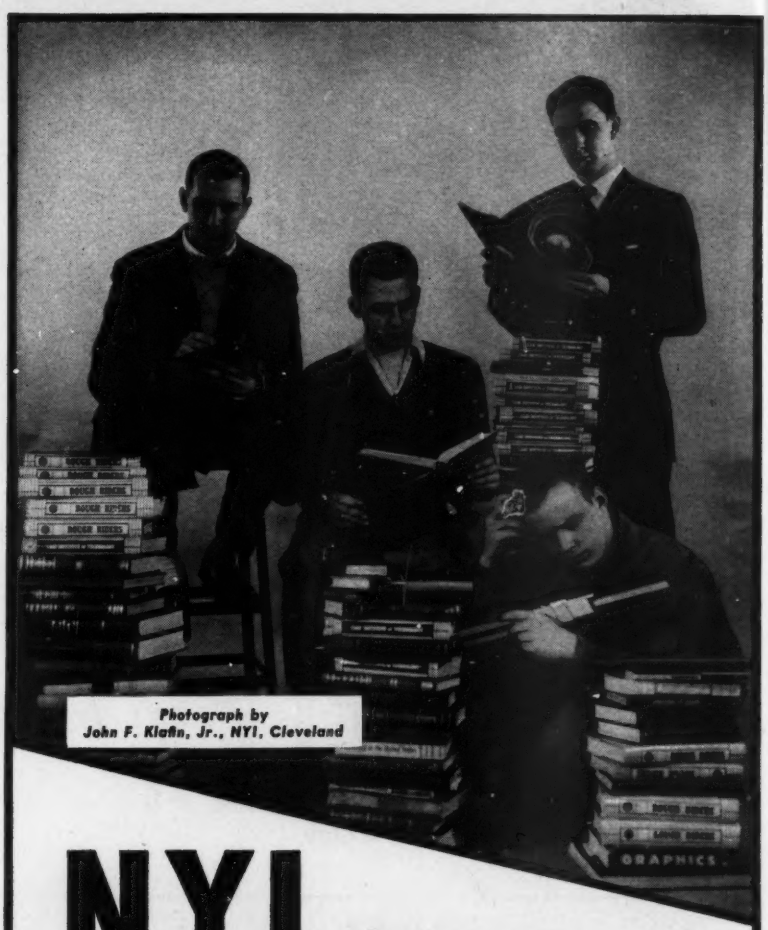
MINUTE MAKER • • •

The Polaroid Land camera, it seems, has come to yacht racing—at least to the recent international competition between the American "Columbia" and British "Sceptre" at Newport, R.I.

As time for each day's race nears, the two boats hover nervously at the starting line. At 12:10 P.M., the count down—then, from the committee boat, the firing of the brass saluting cannon which signals the beginning of the race. Simultaneously, a committee member whips out his Polaroid and photographs the start—useful later on if one of the contestants complains that the other's bow was illegally inching over the line.

Quickly as the Polaroid will provide a print, however, it's not quick enough to recall the speedy yachts for a new start—even if it *proves* there was a foul. That, presumably, will have to wait for "instant pictures."

Once the boats are on their way, the committee settles down to a long wait for their return—cannon loaded, Polaroid alert, ready for the photo finish.



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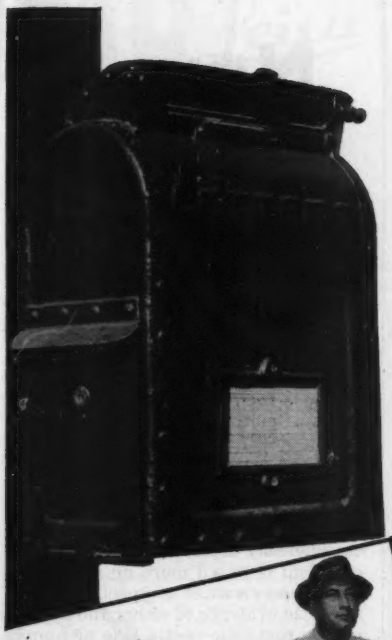

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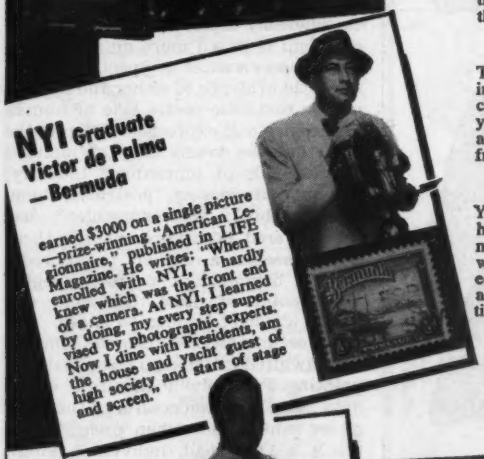
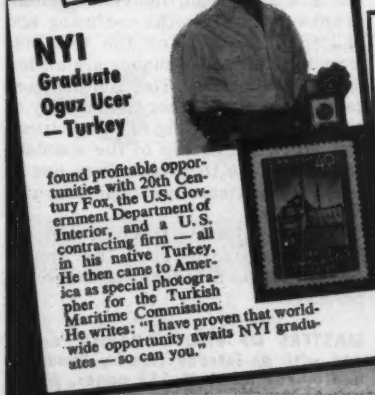


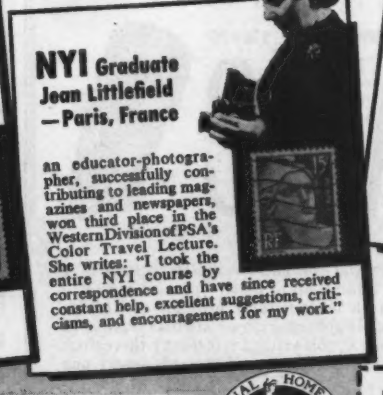
NYI Graduate Victor de Palma —Bermuda

earned $3000 on a single picture —prize-winning "American Legionnaire," published in LIFE Magazine. He writes: "When I enrolled with NYI, I hardly knew which was the front end of a camera. At NYI, I learned by doing, my every step supervised by photographic experts. Now I dine with Presidents, am the house and yacht guest of high society and stars of stage and screen."



NYI Graduate Oguz Ucer —Turkey

found profitable opportunities with 20th Century Fox, the U.S. Government Department of Interior, and a U. S. contracting firm — all in his native Turkey. He then came to America as special photographer for the Turkish Maritime Commission. He writes: "I have proven that world-wide opportunity awaits NYI graduates — so can you."



NYI Graduate Jean Littlefield —Paris, France

an educator-photographer, successfully contributing to leading magazines and newspapers, won third place in the Western Division of PSA's Color Travel Lecture. She writes: "I took the entire NYI course by correspondence and have since received constant help, excellent suggestions, criticisms, and encouragement for my work."

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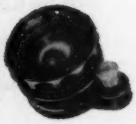

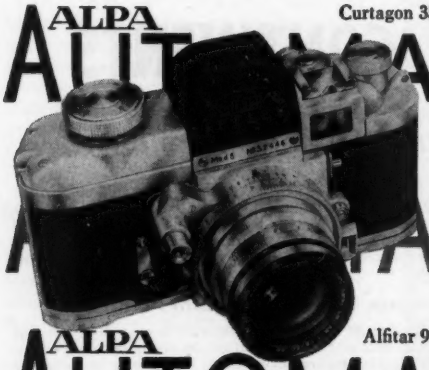

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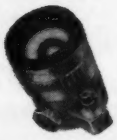

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New Photo Books

1959 PHOTOGRAPHY ANNUAL, compiled by the editors of Popular Photography. 242 pages, black-and-white and color photographs. Ziff-Davis. $1.25

As usual, the *Photography Annual* covers a lot of ground. There are all kinds of pictures taken with all kinds of equipment for all kinds of reasons. Most are excellent. A few are not.

In general (with some notable exceptions) we like the pictures selected, although the black-and-whites are considerably superior to the color. Our criticism is based more on what's not there than on what is. Specifically: we see little evidence of either the humorous or romantic-poetic side of human experience and expression. Despite the fact that the year's crop of pictures in the fields of journalism, industry, fashion, advertising, portraiture and (presumably) "self-expression" has been covered, life as presented on these pages seems a rather unrelievedly serious business. A perfectly legitimate point of view, this, but one which we don't happen to share.

Unfortunately, W. Eugene Smith's long-awaited Pittsburgh essay is disappointing. Probably "Pittsburgh" would have been more successful in the form of an exhibit, but when presented on the 8 x 11 spread, individual photographs suffer from the confusing and cluttered layouts, and the few outstanding individual images are all but lost in the jumble. Too, Smith's text tends to confuse rather than clarify or reinforce the meaning of the pictures. Definitely, it's not up to the standard we have come to expect from one of the greatest creative photographers of our time.

The reproduction is good, and despite the above carping, the Annual would still be a bargain at twice the price.—P.C.

MASTERS OF PHOTOGRAPHY, edited and with an introduction by Beaumont and Nancy Newhall. 192 pages, photographs by 19 photographers. George Braziller, Inc., $12.50

This is an excellent book. We have, in fact, but two criticisms. First, the quality of reproduction is somewhat spotty. Secondly, we regret that space did not allow the inclusion both of more photographers and of more photographs. We'd like to see this volume expanded into a library.—P. C.

These and other books are available through MODERN PHOTOGRAPHY Book Store; see advertisement on page 101.

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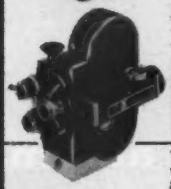

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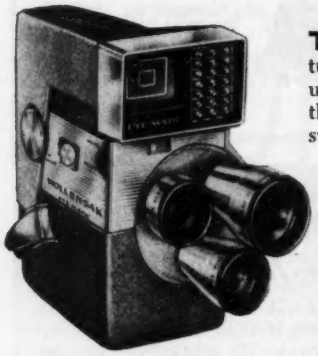

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Minolta's new Super "A"—with Automatically Coupled Meter and interchangeable lens—has been causing so much comment, we asked Hy Peskin, internationally famous sports photographer, to really "give it the works." Following are a few of his pictures and comments covering a Babe Ruth League game.

Hy Peskin

TESTS THE MINOLTA SUPER "A"

with automatically coupled meter

Rundown! Rokkor 50 mm, f:1.8 lens. 1/400 at f:5.6. Tri-X film. This lens gives coverage, plus image size, where play could go either way. Special coating eliminates UV filter. One of the finest I've used.

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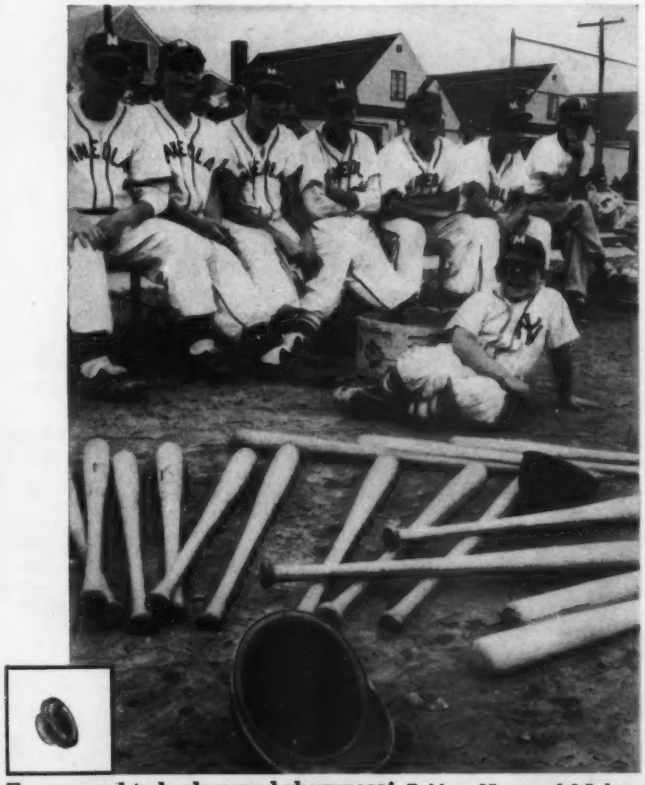

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About The Subminiature Miracle From Italy!

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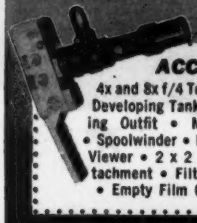

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ULTRA MINIATURE

by JOSEPH D. COOPER

From Photokina: much new auxiliary equipment. Can we hope for some standardization?

Among the accessories and auxiliary devices at Photokina, the most important showings were of slide projectors. Here the question of standards must also be resolved. Should a standard 35mm projector be converted, should the projector optics be designed specifically for ultraminiature format, or should a compromise be reached? Should the transparencies be in 2 x 2-in. mounts, in smaller mounts, or in strips? Name your preference and you'll find it. The standards problem, as regards film systems, will be discussed below, but let's start with projectors.

The chances are that people who own ultraminiature cameras also own 35mm cameras. It would seem logical, then, for them to want to use a single projection system for both formats. If this is true, then the obvious solution would be to build projectors with convertible optics, for either format. As a step in this direction, the Mec-16 people sell 45mm conversion lenses for the Liesegang Fanti and Fantax, Braun Paximat, and Leitz Prado S, SM and 250, thus permitting the use of standard slide mounts.

There were indications that a number of dual system projectors would be forthcoming. Liesegang is expected to bring one out. Meopta has one now for smaller than standard slides but is working on the conversion problem for standard mounts. The present Meopta projector has a 60mm f/2.8 lens. The Rada Dia-Proti uses standard slide mounts and is provided with f/2.8 lenses of 45 and 85mm focal lengths. The Goldeck 300 tries to compromise by using standard mounts with an 85mm f/2.8 lens.

Yashica exhibited a projector with a 35mm f/3 lens which accepts a strip of transparencies in a narrow-gauge glass sandwich. The Austrian Luxy 75, by the makers of the Autophot, has a 45mm f/3.5 lens, but takes the film in a strip sandwich.

An analogous problem exists as regards enlargers, although there were not many showings of new ones.

The one new item that was impressive was the Meopta Mikromax 10 x 14 for both ultraminiature films and 35mm. Lens is the Mirar 35mm f/3.5, with click stops. Focusing is aided by a split-line system that resembles the optical wedges that give a rangefinder effect on ground glasses of single-lens reflex cameras. Other details: condenser, air-cooled lamp housing for opal enlarger bulb, exposure scale on tilted supporting column and enlargements on baseboard of 15X.

A most attractive fitted case for the Minox and its accessories was shown by the Mefa people. Copying stands and slide-making gadgets were also in evidence.

Whither?

That the ultraminiature is making an impact was revealed in the interest shown by quite a number of important American importers. There were other indications of important new entrants, now being developed in the research labs of a number of camera factories. The built-in exposure meter will play a large part in new camera plans.

The most perplexing problem, however, is that of standards for film cassettes and image formats. The problem is clear: no dealer will be able to carry film in stock for a host of different cameras, if each requires a special film. The great success of the 35mm camera is due in no small part to the standard cassette which can be bought wherever film is sold.

Among the exhibitors themselves this problem was recognized, but as you would expect, each felt that standardization should proceed from his point of view (and camera design). Nevertheless, there are signs pointing toward a single type of cassette for German 16mm cameras. Once this happens, those which do not conform will tend to fall by the wayside. The German standard is very likely to be a single supply cassette to be fed into an independent take-up cassette. This is in contrast to Japanese trends toward the twin cassette which has a metal or plastic bridge between supply and take-up chambers.—THE END

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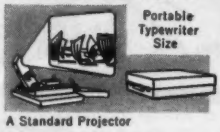

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LETTERS TO THE EDITOR

Laureled Leica Lens

Sirs:

The recognition of the artistic insight of Discovery #37 by your magazine should earn you a well-deserved compliment. To those of us who are familiar with the "Shutter of Shustak" the inclusion of his work within your pages represents another laurel around the already well-honored lens of his Leica.

Shustak is not one easily impressed by the glamour and lure of the high priced advertising studio, nor has his work ever reflected the gossamer standards of the marketplace. His . . . work delineates an independent perspective untrammelled by the a priori suppositions of his contemporaries. To men like Smith and Bresson the camera is an eye with a time attachment to capture and hold for posterity that one unguarded moment when the human comedy is in equipoise. *Accord,* Discovery #37.

Philadelphia, Pa. Harry Lore

• Accord! *Trammel that a priori acquiescence to the gossamer standards of the marketplace, we say!—Ed.*

Understandable

Sirs:

Your article on shutters (Sept., 1958) was excellent. It was well written, clear, and was simple enough to understand for the rankest amateur, but contained enough information for the advanced photographer.

White Plains, N. Y. Joseph Wolfe, Jr.

Wanted: Old Photo Magazines

Sirs:

During the past year, the photography course which is offered at Monroe High School has been terrifically handicapped by the lack of varied literature on photographic subjects.

I would like to make an appeal to your readers to send us back copies of their photography magazines which they no longer want. We are interested in all phases of photography including movies, darkroom work, lighting, the works.

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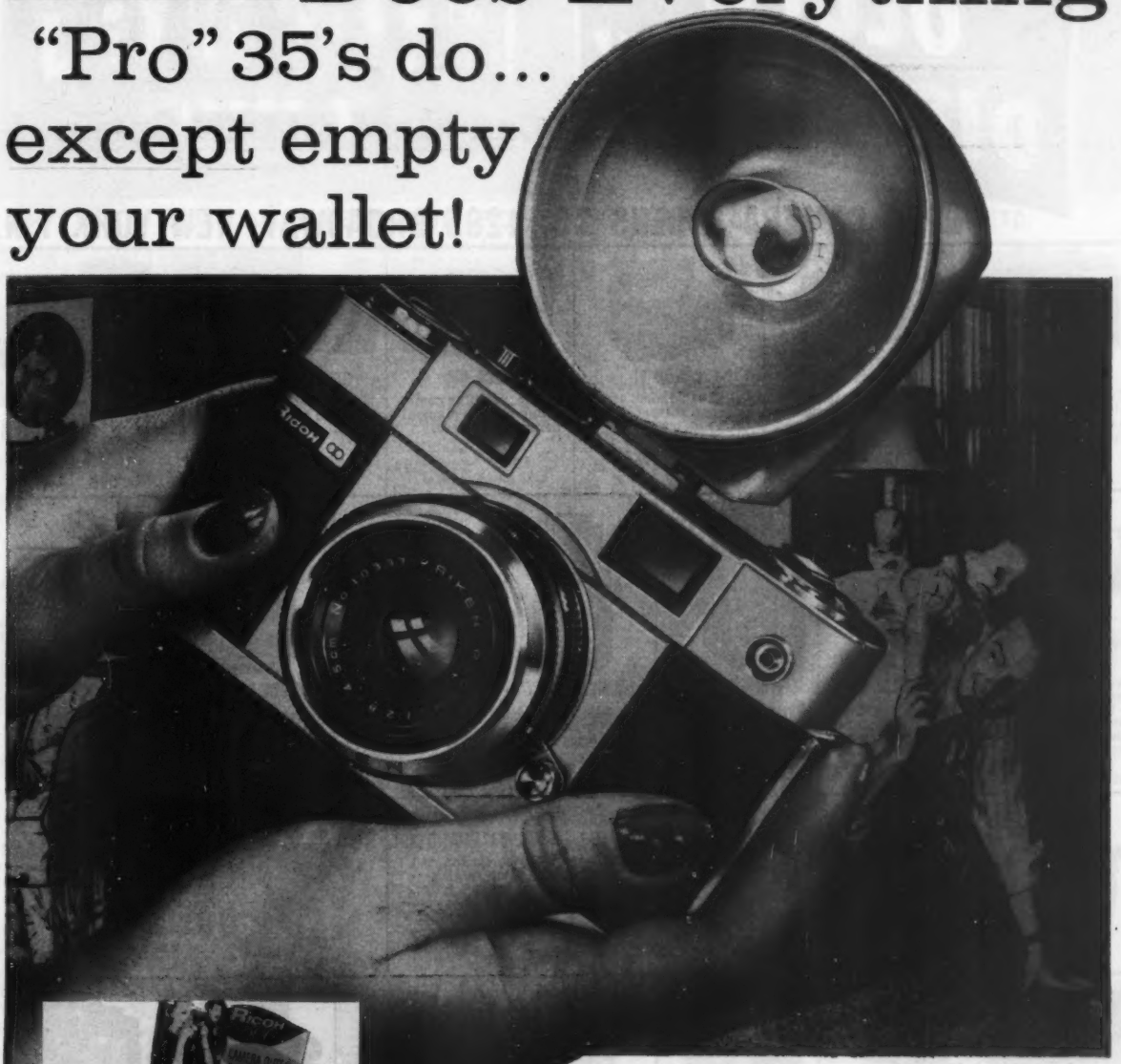

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MFR'S LIST PRICE $133.65

MAMIYAFLEX "C"
Only Twin-Lens Reflex with interchangeable lenses, focus to 7" F:2.8 lens.
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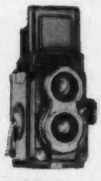
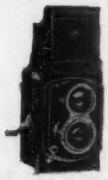


YASHICA—44
Film advance crank, F:3.5 1-1/500 MX synch. field lens.
MFR'S LIST PRICE $59.95



MINOLTA AUTOCORD
4-element F:3.5 MX synch. autom. shutter cocking.
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MINOX B
Coupled Exp. meter, focus to 8", parallax corr, case and chain.
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150mm. Symmar F:5.6 lens, multifocus prism rangefinder. Ektalite field lens, triple extension, Anatomical Grip.
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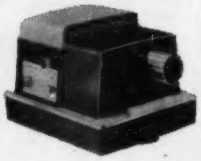

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Slide projector, 500 W. lamp, high picture fidelity, autom. finger-tip or remote control.
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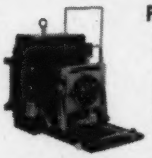

PACEMAKER CROWN 4 x 5
Tilting front, vertical & lateral shifts, drop bed, double extension, Ektalite Field lens. Graphic Rangefinder with built-in Rangelite, Xenar F:4.7 MX synch.
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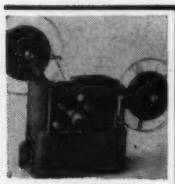

EUMIG P8 IMPERIAL
8mm. proj. 400 ft.—F:1.4 lens, tape recorder synch.
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B & H 390TA
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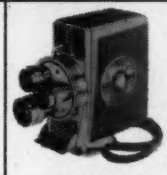
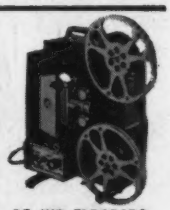
REVERE CA-4
Electric Eye-Matic Magazine F:1.8 standard, tele. & W.A.lenses.
MFR'S LIST PRICE $199.50

KEYSTONE K-20
F:2.3 lens, electric eye light meter, optical viewfinder.
MFR'S LIST PRICE $39.50



DE JUR ELECTRA
Bausch & Lomb F:1.8 standard, tele. & W.A. protective "Eye-lid." Safeguards photocell.
MFR'S LIST PRICE $149.95



DE JUR ELDORADO
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6-element F:1.9, fully autom. diaphragm, single stroke advance.
MFR'S LIST PRICE $259.95

TOPCON R
6-element F:1.8 fully autom. diaphragm, single stroke advance, instant mirror return.
MFR'S LIST PRICE $269.50

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50mm. Tessar F:2.8 autom. diaphragm, interchangeable foc. prism, self timer.
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- Kalart Rangefinder
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Century 23 Graphic F:4.5 synch.	47.00
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Super Linhof 23, S lens outfit used	298.00
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BRAND NEW **NIKON S-2**
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WORLD'S SMALLEST PRESS CAMERA, takes 2¼ x 3¼ cut film, film pack & roll film, 2¼ x 2¼ roll film and 35mm color and black & white.

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- Built-in Rangefinder
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- all swings and tilts
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YOUR LENS MOUNTED FREE

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Alpa 7, prism Reflex and Rfdr, MX, Switar F:1.8	198.00
Argus C3, F:3.5 cpld Rfdr. case	19.50
Argus C44, F:2.8, ctd. cpld Rfdr. synch	44.50
Bolsey B-2, F:3.2, Rfdr.	11.95
Bolsey C, Reflex & Rfdr. synch	18.00
Contax IIA, cpld Rfdr. synch. Sonnar F:2	109.50
Contax IIIA, synch, Rfdr. Exp. meter Sonnar F:1.5	157.00
Contax II 1-1/1250, selftimer Rfdr. body only	32.00
Contax III, body, 1-1/1250 selftimer Rfdr. meter	36.00
Zeiss Universal revolving finder	24.95
Edixa Reflex, latest, F:2.8, Prism NEW	89.50
Exakta L, single lens Reflex, synch. Tessar F:3.5	48.50
Exakta VX, MX synch hinged back, Biotar F:2	128.00
Steinheil F:3.5 ctd Wide Angle lens for Kine NEW	19.50
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Konica III, Hexanon F:2 ctd. MX, cpld. Rfd	82.50

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Leica IIIA, 1-1/1000, cpld. Rfdr. Summar F:2	59.50
Leica IIIC, 1-1/1000, cpld. Rfdr. Elmar F:3.5	62.50
Leica IIIF, cpld. Rfdr. full synch. Summitar F:2	128.50
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Leica M-3, rapid wind, Summicron F:2	249.50
Leica M-2, latest, body only NEW	216.00
85mm Nikkor F:2 Tele for Nikon & Contax	76.50
Praktina FX, Prism Finder, Tessar 2.8 autom	138.50
Praktica FX3, Westanar 2.8 autom NEW	99.50
Retina IIA, Xenon F:2 ctd. cpld. Rfdr. MX	46.50
Retina IIIc Xenon F:2 ctd. LVS, Meter NEW	98.75
Retina Reflex, Xenon F:2 ctd. LVS NEW	137.50
Voigtl. Prominent Nokton F:1.5 NEW	137.50
Mamiya 16, F:3.5 synch SUBMINIATURE	19.50
Minolta 16, F:3.5 synch. subminiature	21.50
Gamii, F:1.9, cpld Rfdr. Exp. meter, synch	184.50

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Auto Rolleiflex, Xenar F:3.5 MX synch	86.00
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Auto Rolleiflex, 3.5G, latest, Xenotar	138.50
Auto Rolleiflex, 2.8C, Xenotar F:2.8	126.50
Auto Rolleiflex, 2.8E, latest, Xenotar 2.8	179.50
4x4 Rolleiflex Xenotar F:3.5, synch	79.50
Graflex Super D, Ektar F:4.5 Autom. diaphragm	96.50
Mamiyaflex C, Professional F:3.5 ctd MX	98.50
Minolta Autocord, F:3.5 ctd. MX, autom	48.75
Rolleicord Va, latest, Xenar 3.5, LVS	89.50
Super Ikonta B, Tessar 2.8, Rfdr	38.50
Super Ikonta BX, Tessar 2.8, Rfdr. Meter	39.50
Voigtl. Bessa II, Skopar 3.5, Rfdr. synch	57.50
Yashica Mat, F:3.5 ctd. MX, automatic	44.95

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¼" Nikkor F:1.9 ctd. lens 'D' Mount NEW	14.95
B&H electric eye camera, fully automatic	76.50
B&H 172-B, Magazine 8, Super Comat F:2.5	45.00
B&H 172-A, Mag. Turret, Super Comat F:1.9	79.00
B&H 134TA, Turret roll, with 3 lenses and finders	99.50
Bolex C8-S, Lytar F:2.5 NEW	69.50
Cine Kodak 8 magazine, F:1.9, foc. mount	24.95
Eumig, 8mm electric motor, F:2.8	28.00
Eumig C3, F:1.9, electric eye	72.00
Revere Eye-Matic, F:1.8, fully autom	82.50
Revere Eye-Matic, Magazine, 3 lenses	118.95
Revere 84, Turret, with 3-F:1.9 lenses NEW	116.50
Revere Magazine, Nikkor F:1.9	38.50
Vistascope 8mm Wide Screen lens	14.00
Wollensak 53, 3 Raptar lenses, reg. 199.50 NEW	99.00
Wollensak 23, Mag., 3 Raptar, reg. 239.50 NEW	119.00
B&H Monterey, 8mm projector 500W	43.75
Keystone K100, 400', reverse, case	53.50
Revere 8 projector, 500W NEW	69.50
Wollensak 18, 500W proj., case NEW	87.50
B&H 200EE, electric eye, Mag. 16, F:1.9	148.00
B&H 240E, electric eye, 100' roll, F:1.9	169.50
B&H Magazine 16, Turret, 3-lenses, finders	114.50
B&H 70DA, Turret, 100' roll, F:1.9	138.00
Cine Kodak Magazine 16, F:1.9 foc. mount	38.50
Cine Kodak Special I, 100' Mag. F:1.9	239.00
Eumig C16, 16mm electric eye	199.50
Kodak K100, 100' roll, Ektar F:1.9	173.50
Kodak Royal Magazine, Ektar F:1.9	76.50
Revere C105, Turret, 100' roll F:1.9	119.00
Revere Magazine 16, F:1.9 foc. mount	43.50
B&H Statesman 16mm projector, 750W	144.50
Keystone K161, 750W, splicer, viewer	98.50
Ampro Premier, sound projector, 12" speaker	149.50
B&H 385C Sound projector, latest	284.00
B&H 179 sound projector, 12" speaker	129.50
B&H 202C, magnetic & Optical sound, microphone	366.00
Revere SP16, sound, built-in speaker	179.50

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THE NEW **CANTER 35**
Precision Rangefinder Camera

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- Coated, high resolution, color corrected lens
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2¼x3¼ Model 80A	$43.50
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Pathfinder, F:4.5	$106.00

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EXAKTA VX IIA latest

$209.50 BRAND NEW
- Schneider Xenon F:1.9 discontinued
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28mm Angenieux F:3.5 W.A. used	$9.50
35mm Travegon F:3.5 W.A. autom. used	43.00
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135mm Xenar F:3.5 Stop-o-matic used	69.50
400mm Tele-Picon F:5.5, pre-set used	68.50

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THE *Sixticolor*

Assures perfect color balance.

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NEW products

B & H Electric Eye 8mm

There's a new lower-priced turret model Bell & Howell Electric Eye 8mm camera, the 390TA Perpetua. The camera has a 10mm f/2.3 normal lens and converters equivalent to 6.5mm wide-angle and 25mm telephoto. Converters are mounted flush with the turret and are positioned over the normal lens to make desired focal length. Exposure is completely automatic and the 390TA has no provision for manual operation. It uses roll film and has a 10-ft. spring motor run at 16 fps. It also has single frame. Construction is die-cast aluminum with a two-tone finish. A picture window finder shows the fields for normal, wide-angle and tele. Price of the 390TA Perpetua is $129.95. Write:
BELL & HOWELL
7100 MCCORMICK RD., CHICAGO 45, ILL.

Low-Priced 35mm Ricoh Camera

The Ricoh "300" 35mm rangefinder camera has a 45mm f/2.8 lens. It has shutter speeds of 1/10 to 1/300 sec. plus B, MFX synchronization, a single stroke rapid advance lever that advances film and cocks shutter, folding rapid rewind crank, built-in frame counter, depth of field scale, film reminder dial, and cordless flash contact in accessory shoe, plus additional cord outlet. Price of the Ricoh "300" is $39.95. Write:
RICOH CAMERA
521 FIFTH AVE., NEW YORK 17, N. Y.

400mm Tele for Reflex 35mm's

The Astronar 400mm f/7.5 telephoto lens is designed for most 35mm single-lens reflex cameras. The 3-element unit has an aluminum mount and weighs only 14 oz. The manufacturer states that the single diaphragm setting, f/7.5, gives the sharpest results with this particular lens design. Available in focusing mount, the Astronar costs $59.50. Write:
ENCINO ENGINEERING
4841 ALONZO AVE., ENCINO, CALIF.

8mm Electric Eye Lens Unit

Any 8mm movie camera with a D mount interchangeable lens can now be converted to electric operation with the Elgeet Synchronex-8. The Synchronex-8 is a regular 13mm f/1.8 lens built into an exposure meter. The meter is coupled to the lens diaphragm and works completely without batteries. Solar or artificial light supplies the power to regulate the aperture and set the correct exposure for color films with exposure indexes of either 10 or 16. The unit works only with 16 fps speeds, but a manual setting permits using the other speeds on your camera in the normal way. A low light level indicator tells you when there is insufficient light for good exposure. The lens has a full aperture range from f/1.8 to f/16. Price of the Synchronex-8 is $59.95. Write:
ELGEET OPTICAL CO., INC.
838 SMITH ST., ROCHESTER, N. Y.

Lisco 4 x 5 Film Holder

The Lisco Regal, a cut film holder, is thinner and lighter than previous Lisco models. The manufacturer claims that it won't crack, split or break, and a solid aluminum interior prevents warping. Since the holder is thinner than previous models, more holders can be stored in less space. The dark slide is non-static and will not attract dust or lint. Each holder is priced at $4.50 with a two-year guarantee. Write:
LISCO PRODUCTS CO.
1614 VICTORY BLVD., GLENDALE 1, CALIF.

Graflex 35mm Slide Projector

The Graflex Constellation Mark II 35mm slide projector features the new Sylvania 150-watt Tru-Focus lamp, which has a light output almost equal to that of a 500-watt lamp. In addition, a preheating system prevents slide popping. Using a 4-element optical system and a 4-in. f/3.3 projection lens, the machine also has a three-position switch which allows the lamp to be turned off while the cooling fan continues to operate. The Airequipt slide changer may be operated with a Graflex slide timer for completely automatic showings, or with push button controls, a remote control cord or manually. Made of cast aluminum and equipped with a large elevating knob, the Constellation is priced at $99.50. Write:
GRAFLEX, INC.
3750 MONROE AVE., ROCHESTER, N. Y.

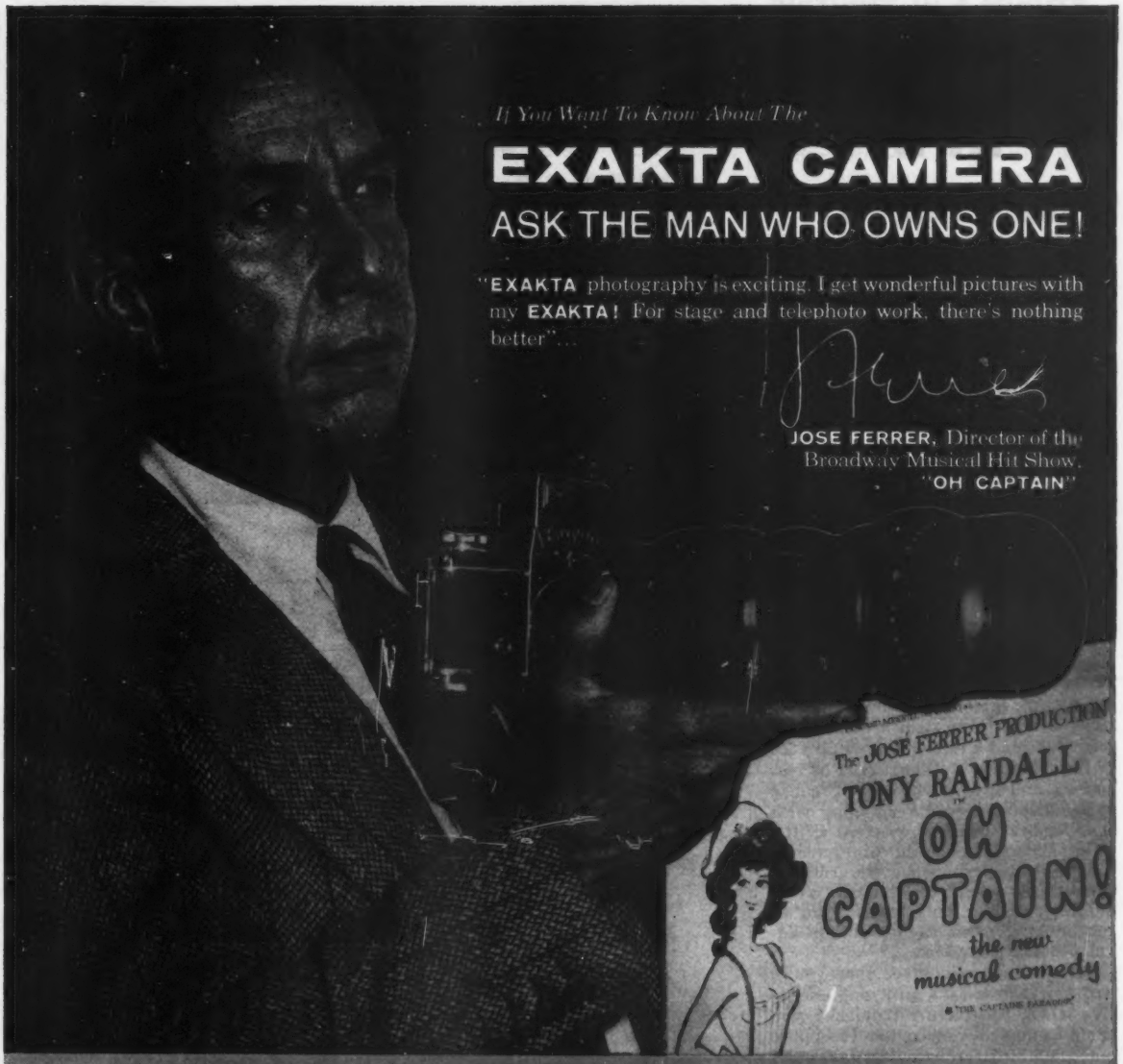
Eveready Case for Eumig 8mm's

An Eveready carrying case for the Eumig C3 and C3R Continental semi-automatic exposure 8mm movie cameras offers protection and at the same time permits you to bring the camera into action quickly. Made of top-grain cowhide, the case has a front flap that snaps open for shooting, a side flap to hold filters. The camera may be rewound without removing it from the case. The case sells for $16.95. Write:
UNIMARK PHOTO INC.
132 WEST 31 ST., NEW YORK CITY

Samocas Have Bright-Frame Lines

Two more Samoca 35mm cameras bring the total to five models available in the U.S. The M35 and L28 both have bright-frame finders, new to the Samoca line. The M35 has a 3 element, 50mm f/3.5 lens while the L28 has a 4 element, 50mm f/2.8 lens and built-in light meter. Both Japanese-made units have 1 to 1/300 sec. shutter

(Continued on page 36)



More and more people appreciate the many ingenious and desirable features offered only in the Exakta Light-Meter IIa camera... 26 different shutter speed settings from 1/1000 to 12 seconds, plus bulb and time, built-in MXF flash synchronization, built-in photo electric cell exposure meter, interchangeable viewfinders, penta prism eye-level viewfinder, waist-level reflex viewfinder, split-image rangefinder, rapid lever film advance and shutter cocking, built-in film cutting knife, and more.

See the new exciting Exakta Light-Meter IIa camera with built-in Exposure Meter and Penta Prism eye-level Viewfinder, Split-Image Rangefinder and 58-mm., F/2.0 Carl Zeiss Jena Biotar lens with Automatic Diaphragm! At your dealer now. Write for free colorful brochure.

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PICTURES in a MINUTE

by JOHN WOLBARST

Want topnotch results with your Polaroid Land camera? Then follow these basic principles of operation.

Let's start the new year with a careful look at some basic operating principles which, if followed, will help you to get the most out of your Polaroid Land camera. To begin with, let me stress that many people have a mistaken idea about the Polaroid camera. They think that because it's simple to use they can just walk around snapping like mad and come up with a lot of fine pictures. Nothing could be less correct, and anyone who doesn't realize this will soon become unhappy with the results achieved. Actually, the most successful Polaroid camera users are *thoughtful* snapshooters. That is, they think about the picture a bit *before* shooting. This saves a lot of self kicking *after* the picture is developed and examined.

First of all, remember that you're working to produce a print, not a negative. Once the picture's finished you can't change it very much (cropping out something, etc.), unless you start making enlargements from a copy negative. So, first principle: Always try to fill the print area as much as possible with important picture material. If you want to photograph someone, don't back off—come in close.

Look at the light

Photography literally means "writing with light." The most interesting subject easily becomes dull when badly lighted. Contrariwise, commonplace objects take on new importance when well lit. Let's consider lighting for people. Try for highly directional but diffused light. I mean avoid direct, harsh sunlight and direct, harsh flash whenever possible. Use the Polaroid bounce flash bracket for indoor snaps. The best daylight is that when the sun temporarily goes behind a cloud, or on one of those bright but overcast days. Try to have this diffused light pass the face, rather than fall full and flat on it. Directional diffused light

(Continued on page 31)

PICTURES IN A MINUTE

(Continued from page 30)

gives wonderful modeling and shape. Flat, full light may turn a face into a pancake, with no real form and interest. Indoors, use windowlight. Diffuse the direct sun with a white curtain or even tissue paper on the glass.

For scenics and other than human subjects bright, side sunlight is the best. Avoid midday scenics. With the sun shining straight down nothing has shadows and shape—result, dull. But in the morning and later afternoon the low sun casts strong, interesting shadows, makes for better scenics.

So, second principle: Look at the light, and most particularly the light *on your subject*. See where it's headed, and place yourself (and subject if possible) to get the best modeling and most pleasing shadows from it.

None of your Polaroid Land pictures will be any good if you are careless about exposure. I'm all for using a meter (if it's used correctly) and the cost of this accessory will soon be saved with the film you don't waste.

Decide what's important

With Polaroid films it's vital to base your exposure on the *important* highlight areas in your subject. With people, that means the face usually. Come right up with the meter and take a reading off the face. If you get the *important* bright areas correctly exposed, other darker parts of the picture will come up as nice strong grays and blacks, with lots of punch. But, if you expose for something unimportant and overexpose the face, what have you anyway?

The same rule applies with scenics. Before shooting, decide what's making this picture worth taking. Then expose for that. If there's a lovely, cloud spattered blue sky, aim the meter at it (away from the sun, of course) and expose according to that reading.

And, the third principle: Study your subject, decide what's the *most important bright area* and make your exposure meter reading from that. That's called selective exposure and it's worthwhile.

None of what I've said will be worth anything to you unless you're quite familiar with the mechanics of operating your camera, exposure meter, and flashgun. Loading, focusing, how to pull the tab to start development, accurate timing (stick to one minute), careful print coating—all these are vital mechanical steps which I haven't space to go into here. However, they're all covered in detail in my book *Pictures in a Minute*, 2nd edition, and if you're in doubt about "how to do it" that's a good source of information.

Finally, here's the fourth principle: Learn all the mechanical steps in using your camera so they become practically automatic. Then you can devote all your energy to thinking about and making better pictures.—THE END

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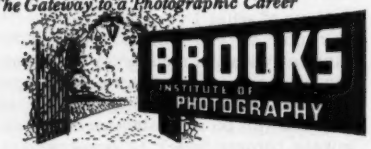

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What's Ahead?

by LLOYD E. VARDEN

SPSE anticipates future developments in photography.

During the week of October 6-10 the Society of Photographic Scientists and Engineers (SPSE) held their annual technical conference in Rochester, N. Y. This group has interests somewhat removed from those of amateur photographers, but the papers presented at such meetings often anticipate future developments in ordinary photographic practice. For this reason I should like to review several of the subjects discussed at this conference.

Two papers were presented by Kodak representatives on a new machine for processing sheet films. Mr. H. D. Russell of the Kodak Research Laboratories described the machine with reference to processing X-ray films and Mr. Charles J. Kunz and Russell discussed its general applications. The processing machine is so designed that sheet films can be fed into it without first attaching the films to hangers. The individual sheets of film are transported from solution to solution by means of rollers. The rollers are precisely spaced and so smoothly driven that damage to the emulsion surface does not occur. Very efficient agitation is provided by the squeegee action of the rollers and circulation of the processing solutions. The solutions (developer, short-stop hardener, fixer and wash) are maintained at an elevated temperature so that complete processing is accomplished rapidly. In the case of X-ray films, for example, the films are finished within six minutes, including drying. As each film is fed into the machine a prescribed amount of replenisher solution is pumped into each of the tanks.

Stabilizing rinses for color films

We all know that color films do not produce images as stable as black-and-white films. But if sufficient care is taken in processing color films, and in exhibiting them, their images will hold up for many years. Mr. C. E. Johnson and Mr. E. S. Mackey of Ansco described final rinse baths for Anscochrome films and Printon prints that aid in stabilizing the color images. After testing numerous compounds they worked out a solution that contains agents for minimizing light fading and fungus growths. Zinc acetate reduces light fading and a "fulling" compound known as Solidogen causes the color dyes to be more stable to atmospheric effects. A fungicidal compound, such as Dowicide G, prevents fungus from destroying the gelatin of the color film layers.

Evaluation of film characteristics

Photographic films cannot be improved unless technical workers have accurate and meaningful methods of measurement at their disposal. Several papers at the SPSE conference were directed toward improved measuring techniques and new ways of interpreting test data.

Mr. Monroe H. Sweet of Quantametric Devices, Inc., Binghamton, N. Y., described a direct reading instrument for measuring film densities that practically eliminates human error. The instrument measures film densities from zero to six and incorporates a high speed electromechanical device that gives the density directly, without need for visually determining the position of a pointer along a meter scale. Film densities up to six are not often encountered, but in some areas of photography, such as in graphic arts reproduction, high densities are commonplace. A density of three to four represents the density of a color reversal film in completely unexposed regions—along the perforated edge of a 35mm color transparency, for example. At a density of three, only 1/1000 of the viewing light passes through the film. Such a density appears "black" and we often assume that it is completely opaque. At a density of six only 1/1,000,000 of the light passes through a film. At such high density levels our visual interpretation is valueless. We have to depend upon photoelectric measuring devices. Mr. Sweet makes use of a photomultiplier tube and a special amplifying circuit to obtain accurate detection of such small amounts of light, and then feeds the photoelectric current to a separate reader unit that automatically indicates the value of the light in terms of density numbers.

Film densities are plotted on a graph according to the exposures that caused the densities. A curve connecting various densities and exposure values shows the reproduction characteristics of a film under particular conditions. This curve can vary, of course, since it depends upon the degree of development, the color of the exposing light, etc. But density-exposure curves that

(Continued on page 126)

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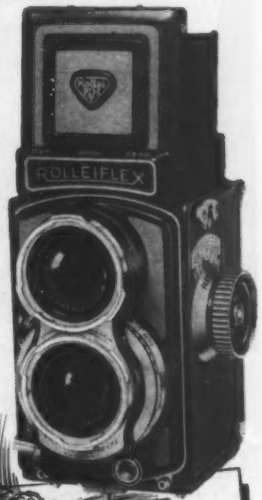

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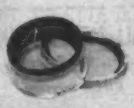

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35MM

by JOHN WOLBARST

Whither the 35? Herewith some thoughts about your next next next camera and what its design may be.

This is an attempt to suggest some directions in which 35mm camera design seems to be heading. If I'm guessing wrong, you're all invited to write me letters two years from now.

First of all, we're entering a period of intense competition for the photographer's dollar, not only in price, but in design and features. More than ever before there will be cameras fundamentally different from each other in basic design. Yet, nearly all will also incorporate some similar features. Let's see what they'll have in common.

Very soon, hardly a camera (except the lowest priced) will be without a built-in exposure meter of some kind. The trend is to the kind which couples to the shutter and/or diaphragm controls so that while adjusting the meter you automatically set the camera for correct exposure. Fully automatic exposure control is possible (as with movie cameras) but 35mm photographers draw upon such a wide range of films and tackle such divergent picture situations that the mechanical problems of automatic exposure control are enormous. I don't see it as a general thing very soon.

In some form or other nearly all will have some kind of cross coupling between shutter speeds and lens openings. This makes for easier, more rapid adjustment of the camera controls once the correct exposure has been determined by you or your camera. Croakers who've been proclaiming that cross coupling could *never* be had with focal-plane shutter cameras are referred to the new Contarex (*page 63*).

Two basic designs

Becoming less and less important will be differences between individual shutter systems, exposure meters and film transports, all of which are likely to achieve a high degree of dependability. But there will be great and important differences in the basic camera designs.

There will be two very big and quite different camera groups—eye-level single-lens reflexes, and viewfinder cameras, the latter all with rangefinders except in the lowest priced.

The reflexes will divide into two main types. Whenever the subject must be viewed from a very great distance, or from ultra-close up, the logical camera is the focal-plane shutter reflex which can be used with an almost unlimited range of lens focal lengths. I expect to see very highly developed focal-plane shutter single-lens reflexes.

The other type of reflex camera will be built around a leaf shutter. It seems to me that this may well become the most popular 35mm camera type, above the lowest price range. Even with a fixed lens (Contaflex Beta, for example) it can satisfy most people's picture taking needs. But now we see the shutter behind a complete, interchangeable lens (Braun Paxette, Agfa Ambiflex, *pages 63-64*), a truly revolutionary development in camera design. I have not had the chance to thoroughly try this new type. It presents formidable design problems, which may or may not have been fully solved as yet.

Behind-lens vs. focal-plane

The behind-lens shutter reflex cannot accept such a wide range of lenses as the focal-plane shutter type, but with a lens choice ranging from a 35mm wide-angle to a 100 or 105mm tele, this camera type can do an awful lot. And in some ways they may outperform the more expensive focal-plane types.

Reflexes with lenses of which only the front half is interchangeable represent, in my opinion, a transitional stage in camera design. Such systems have severe limitations, at present. Unless there are radical innovations in the lens designing art there are not likely to be many new cameras of this type. However, such present ones as the Zeiss Contaflex and Kodak Retina Reflex may well enjoy a long popularity, since within their operational range they are fine picture takers.

To single-lens reflex addicts, and to the casual observer, the mirror reflex camera, of any type, appears to have so many advantages that it's hard to imagine why anyone would want to use a viewfinder/rangefinder camera. Without going into a long pro and con discussion, let me say that this is not a matter for casual judgment.

For example, many people, myself included, find it much easier to achieve sharp focus with an excellent rangefinder than with present day mirror reflex systems. This is especially true in dim light. (However, reflex viewing systems are improving.) At present, the top rangefinder cameras can be

(Continued on page 54)

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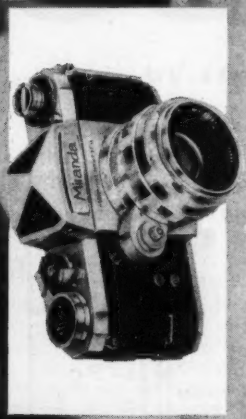

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photograph by Hal Reiff

NEW PRODUCTS

(Continued from page 28)

speeds; a rapid advance lever that cocks the shutter, advances the film and sets the exposure counter; rapid rewind crank; MX sync; built-in depth of field scale; and all-metal construction. The Samoca 35 sells for $34.95, while the L28 costs $49.95. Write:

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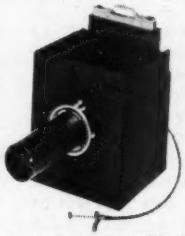

Taking pictures of the moon? Edmund Scientific Co. has a terrestrial camera for shooting through your telescope. The compact unit measures 3 x 4 x 5 in., has a 4-element lens and German-made shutter with speeds of T, B, 1, ½, 1/5, 1/10, 1/25, 1/100 and 1/200 sec. The camera uses sheet film in a 2¼ x 3¼ film holder included with the camera. The tube part of the camera, which slips into the eyepiece of your telescope, is 5 in. long with 1¼-in. outside diameter for standard models. Price of the camera, including yellow filter, cable release and 3¼ x 4½-in. ground glass is $39.50. Write:

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Changer Accepts All Mounts

The Kodak Universal Changer can be used with all three types of mounts—glass, metal or cardboard—on the Kodak 300 and 500 projectors. There's an adapter for using the changer with the Kodaslide Signet Model 2. The changer has a built-in shutter that darkens the screen between slides instead of allowing the image to move off the screen as slides are changed. The molded trays hold 36 slides in any combination of the three types of mounts. Price of the Universal changer is $11.95 and includes one tray. The Signet projector adapter sells for 50c. A carrying carton of six trays is priced at $5.50. Write:

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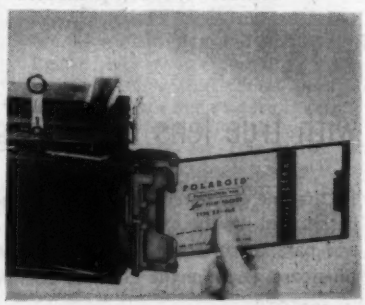
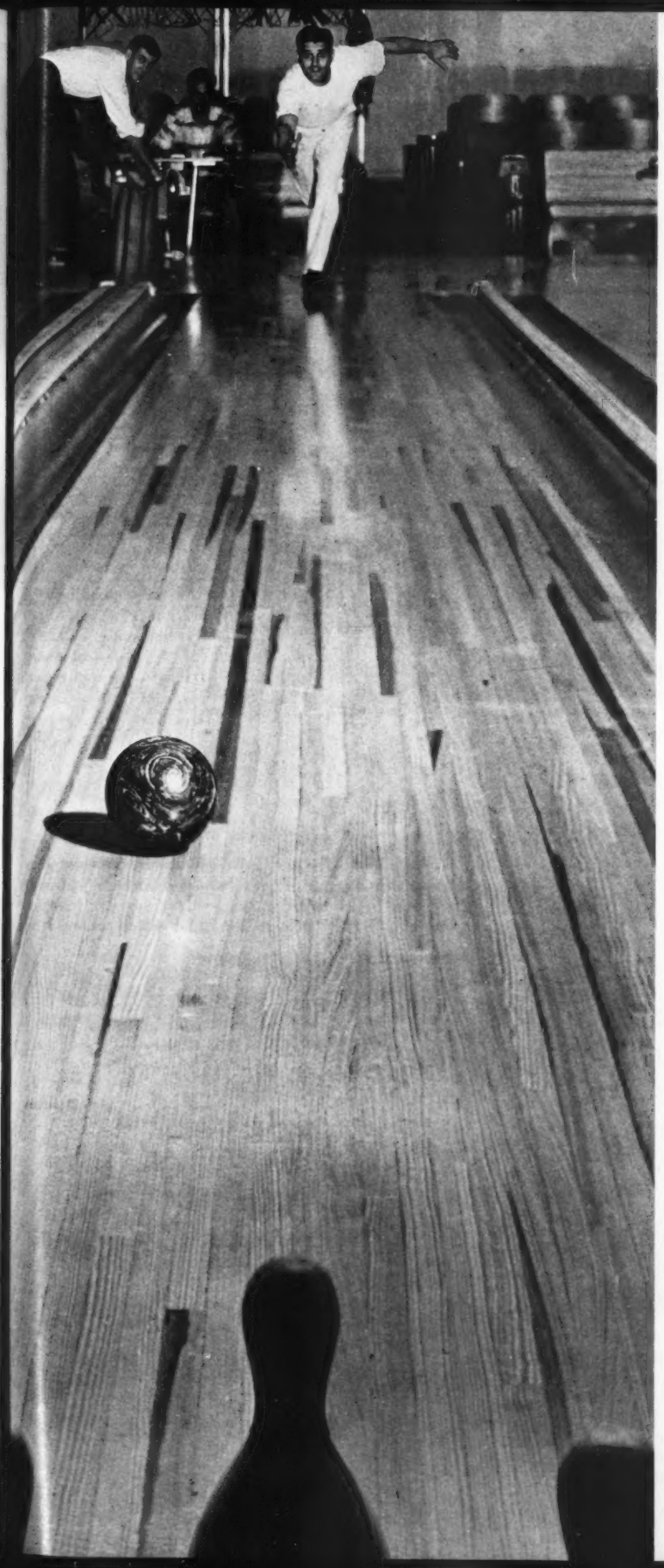


A Polaroid film holder, designed to combine the advantages of press camera and pictures in a minute, has been introduced. The Polaroid film holder is interchangeable and resembles regular cut film holders. It fits press and view cameras equipped with Graphic, Graflok and similar backs. Slip the 24-ounce holder in the camera, insert a Polaroid Land Film Packet containing one shot

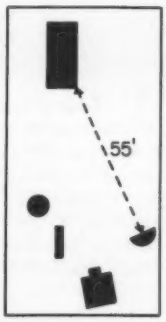
(Continued on page 44)



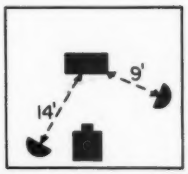
A WEEK WITH OZZIE SWEET SHOOTING NEW G-E POWERMITE M5 FLASHBULBS

Top magazine cover photographer tests first miniature "M synch" bulb for carrying power, coverage and versatility

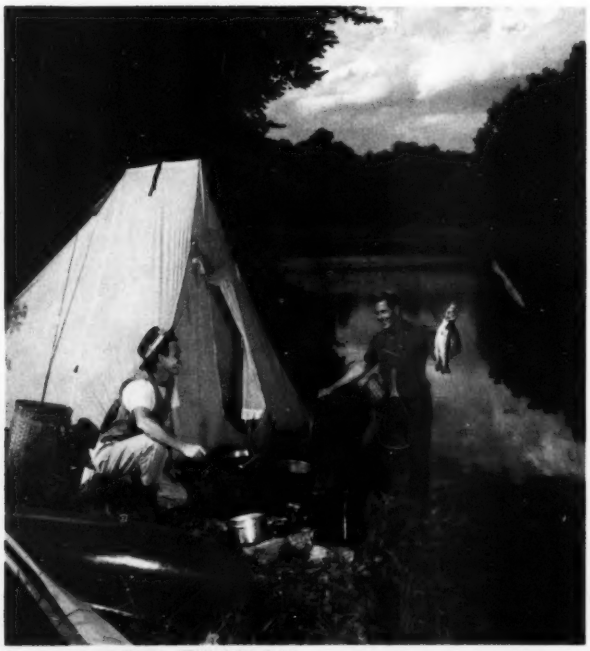
The zirconium-filled PowerMite M5 is the first miniature flashbulb that lets you catch high speed action. With this versatile new bulb, you can shoot at any shutter speed, from open flash to 1/500 second. 20 millisecond delay allows synchronization at all speeds. In a three to six-inch reflector, the PowerMite M5 provides all the flexibility and lighting power of the well-known #5 bulb, yet it's only ¼ the size. Here's Ozzie Sweet's report on the performance of this remarkable new bulb—using a 3-inch polished reflector with a Linhof camera.



MONDAY—*Bowling from a new viewpoint for a sports magazine.* Even though only one G-E PowerMite M5 was used, it packed enough carrying power to light the bowler 55 feet away. It was placed 3 feet to the right of the camera, 5 feet ahead of the pins, to put them in silhouette. Linhof with tilts, hand held. Ansco Super Hypan, rated at 500, exposed for 1/200 second at f/6.3.



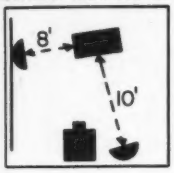
TUESDAY — ***Action shot for article on adult recreation.*** To cover area, and stop action, two G-E M5 blue bulbs were used—one, a high front light, just to left of camera, 14 feet from center of action ...another on the right, 9 feet away. Anscochrome "Daylight," Exposure Index 32. Shutter speed 1/200 at f/5.6.



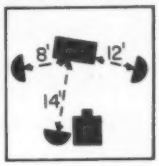
FRIDAY —*Typical calendar shot.* Just 2 G-E M5B bulbs make this shot sparkle. Ozzie could have exposed for dark areas, but calendars want rich colors. Without flash fill, it would have fallen short. One light was on the man with the fish, 10' from subject, in line with camera, the other at an angle, left of camera, 15' away. Ektachrome "Daylight," rated at 12, exposed for 1/50 sec. at f/8.

SATURDAY—***Picture story on protective sports equipment.*** Without flash fill, helmet cast shadow on subject's face in picture below. Had Ozzie exposed for shadow, he would have burned out white helmet. Natural balance achieved by

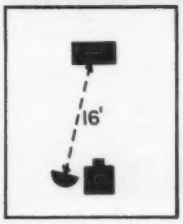
WEDNESDAY—*Story on young figure skaters.* "The problem of effective lighting of fast-moving figures on a slick surface like ice is always tough," Ozzie maintains. Multiple flash allowed Ozzie to control his light, stop high speed action of skater. The main light was placed in direct line with action, 8 feet away...second G-E M5 blue bulb was 10 feet from skater, 2 feet to right of camera. Exposed for 1/200 second at f/6.3. Anscochrome "Daylight," Exposure Index 32.



THURSDAY—*Dramatic shot for sophisticated sporting publication.* "This shot really proves the ability of G-E's PowerMite M5 to light total darkness," says Ozzie Sweet. Ozzie sacrificed freezing action to get in close, shoot from underneath, add height and excitement. 3 G-E M5B bulbs were used—left side, 8' away... right side, 12' away...medium-low front light, 14' away. Anscochrome "Daylight." Exposure 1/400 sec. at f/8 based on Index of 125 (normal Index 32, processing changes made accordingly).



using one G-E PowerMite M5B bulb just above camera, 7½' from subject. He used Ektachrome "Daylight" film with Index of 12, flash factor of 55, and a 10" lens so he could use a slower shutter speed and smaller stop—1/25 at f/11.



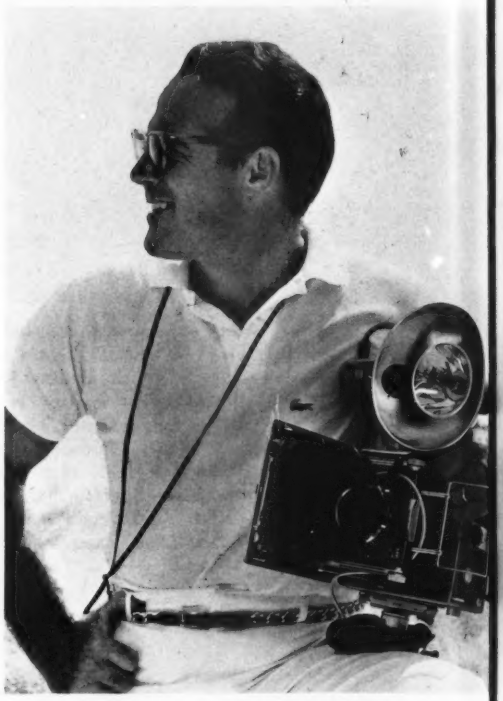
SUNDAY—*Cover shot for sports magazine.* Here's what one G-E M5B bulb can do when used as fill-flash in early daylight. The camera was held level with the trampoline, from which the girl worked... Ozzie utilized the flash 16' from his subject, 3' to the left of camera, pointed up at a 45° angle to the ground. Anscochrome "Daylight," rated at 32, exposed for 1/200 second at f/5.6.

Sweet swears by new G-E POWERMITE M5... finds it "best all-around bulb in business"

"Anyone covering spectator sports, as I do, knows the importance of shooting fast and often," says Ozzie. "The new G-E PowerMite M5 is the perfect bulb for these tough assignments. It packs all the lighting punch and versatility of a #5 bulb, and it's only ¼ the size. To be able to get that much light in that little space is one of the greatest things that has happened in photography.

"I have to chase all over the country to catch up with my subjects. These tiny bulbs help me to travel light —take up a minimum of space."

Ozzie Sweet has taken more magazine cover photos than any other lensman—more than 1,100 to date. He has always used flash...always G-E Flashbulbs. "I buy them in 18 case lots," he says. Now that he's sold on G-E PowerMites, a three-inch reflector is standard equipment on his Linhof.



GUIDE TO CORRECT EXPOSURE WITH G-E POWERMITE M5 FLASHBULBS

POWERMITE M5

3 TO 6-INCH POLISHED REFLECTOR*

Synchronizer Setting	Tungsten Film Exposure Index	12	16	20	25	32	40 50 64	80 100 125	160 200 250	500 640 800
"F," "X," "M"	Shutter Open to 1/30	95	110	120	130	150	190	260	380	650
"M"	1/50 & 1/60	80	95	110	120	130	170	240	340	600
"M"	1/100 & 1/125	70	80	90	100	120	150	200	300	500
"M"	1/200 & 1/250	60	70	80	90	100	120	180	240	440
"M"	1/400 & 1/500	48	55	65	70	80	100	140	200	360

POWERMITE M5B

3 TO 6-INCH POLISHED REFLECTOR*

Synchronizer Setting	Daylight Film Exposure Index	10	12	25	32	64	100	200
"F," "X," "M"	Shutter Open to 1/30	60	85	95	110	150	190	260
"M"	1/50 & 1/60	50	55	80	90	130	160	220
"M"	1/100 & 1/125	46	50	75	85	120	150	200
"M"	1/200 & 1/250	40	44	65	70	100	130	180
"M"	1/400 & 1/500	32	36	50	60	80	100	140

*For satin reflector open ½ f/stop or multiply guide number by .84

Focal Plane Note

Many late model 35mm focal plane cameras can use PowerMite M5 and M5B Flashbulbs at any shutter speed exactly as they do the No. 6 or 6B bulbs. When you try them with your camera, set the synchronizer for focal plane flashbulbs...then base exposures (for any shutter speed used) on the No. 6 or 6B guide numbers.

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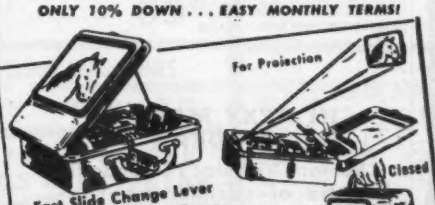

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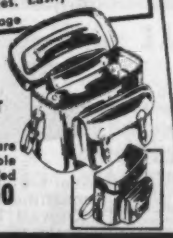

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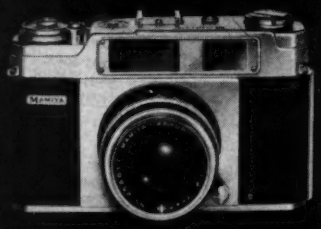

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NEW PRODUCTS

(Continued from page 36)

in the holder, pull back the packet's protective envelope (same as pulling a dark slide on an ordinary holder) and make the exposure. To start development, press a lever on the holder and remove the packet. After 60 seconds the print is ready. Or, you can process the prints later, after shooting is done.

There are two types of film for the holder—Polaroid Land 4 x 5 Film Packet, PolaPan Type 52 and Polaroid Land 4 x 5 Film Packet, Professional Pan Type 53. The latter is designed to give a re-usable negative after the print is developed in the usual Polaroid way. A changing bag or darkroom is required.

Price of the holder is $49.95. Film, in boxes of 12: $6.22 for Type 52; $7.31 for Type 53. Write:
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CAMBRIDGE 39, MASS.

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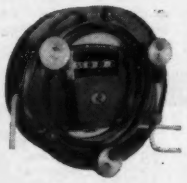

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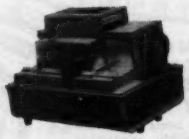
Argus 300-Watt Slide Projector



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(Continued on page 48)

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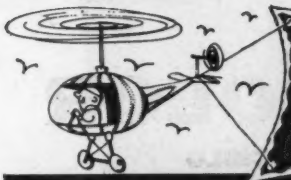

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8x10 Dupont X-F Pan	25 sheets	4.25
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Will color prints succeed? Their future looks bright—if you're a careful print maker.

If color photography is to become a really mature member of the arts, then color prints must soon earn their rightful stature. It *won't* be won, though, until more, and exacting, photographers join the ranks of color print makers.

Now, it's true that color slides may probably always be a source of joy and that they have their own singular beauty. Nevertheless, only prints can reach a wide audience conveniently without the intrusion of light boxes, projectors, screens and darkened rooms.

With this in mind I have prepared a series of columns, to be published at intervals and intended to help spur you on to color printing.

The preliminaries: taking

A good start toward making successful color prints is to work with correctly exposed negatives or transparencies. It is far easier to work with them anyway, than with badly exposed originals.

Your exposure meter is the crucial tool, one that you must know well. A nodding acquaintance just won't do. For, interpreted haphazardly or incorrectly, a meter reading is no better than a guess.

Reflected light meters, including those built into cameras, should be held close to important parts of the subject when you take a reading. Outdoors, particularly for landscapes, make sure you're not reading too much sky. Point the meter slightly downward.

For subjects that are either too small or distant for the meter's cell to read accurately, substitute a larger object of the same color and depth.

With incident light meters, point the cell at the lens using the same angle that the subject is in relation to the camera. Make sure the light that strikes the cell is identical to that striking the subject.

For very important pictures—the ones you can't stand to lose—bracket the exposure. Make one at the meter reading indicated, then one at ½ stop more and finally, one at ½ stop less.

Subject, lighting contrast

In the beginning, at least, avoid getting transparencies or negatives which include both very light and very dark objects. These are tough to print.

A range of about 1:4 difference in reflectivity between the lightest and darkest objects in the scene is the limit within which you should work and should be measured with a reflected light meter (or an incident light meter with a reflected light attachment). Follow the maker's instructions carefully.

Outdoors for subjects having deep shadows, keep contrast down. Use reflectors or fill-in flash or electronic flash.

Indoors, for portraits, place the second or fill-in light no more than twice the distance from the subject than from the main light. This gives a 1:4 lighting contrast ratio. If possible keep the fill-in light at about 1¼ the distance for about a 1:2 ratio.

Use of soft bounce light effects is another way to diminish contrast. When making window light portraits, use a reflector. It will help keep the shadow side from going too dark.

Bugbear: reflected color

An often unexpected, to say nothing of overlooked, source of trouble in color photography is the color that's reflected from nearby objects: grass, a colored scarf, a brightly colored auto, or red brick wall.

While color casts can generally be detected in a finished transparency it's usually impossible to see them in a Kodacolor negative. And, horrendously enough, color casts (as well as incorrect renditions introduced by use of wrong light sources and lack of, or improper, filter) will be exaggerated when the print is made. In some cases where color errors are very strong no amount of filtering at the enlarger will correct them.

Wherever possible match light source and film rather than rely on a heavy conversion filter. This is especially true for transparency type films. Any filter does only an approximate job of converting one type of light into another. While not visible in the original, discrepancies may add up to pictures which, although pleasing, will not have the utmost in print quality.

One more thing about filters—while it's possible to make filter adjustments during printing, don't let this prospect encourage you to adopt a sloppy attitude when taking the picture. In practice you'll find it's far easier to make your adjustments on the camera than in the darkroom.—THE END

why a
NIKON SP

Photography has come to mean a great deal to you. It's a world in which you are the prime mover. There is no one to restrain you; no one to goad you. There is only you and your will to create, your own burning desire to express yourself, to be heard—in pictures.

You want a camera, yet, more than a camera. You want an instrument that responds fluently; an instrument you can command, and it obeys; that works with you and helps you achieve the results you visualize and strive to create. *That is why you have a Nikon SP.*

From the moment you take it in your hands, it becomes alive, part of you. You bring it up to your eyes, and instantly you behold your picture—life-size—and you see it as it will compose with any one of six different lenses. One of them frames the very picture you want. In a moment, the appropriate lens is in position—advance, focus, shoot—and you have it. The picture is yours, all yours. *That is why you have a Nikon SP.*

Finally, the negatives are processed. You examine them—they're just as you expected. You have learned that you can count on Nikkor lenses to give you needle-sharp detail definition—at every aperture. And the exposures—day, night—bright light, dim light—it evidently makes no difference as long as there is light enough to see by! What a rare combination of speed and resolution! *That is why you have a Nikon SP.*

There is more—a long list of things you've discovered in the Nikon SP—each of which adds to the realization that the SP is truly the greatest 35mm camera of all time. But, not one of these is so important as the discovery that you are suddenly creating the kind of pictures you've often seen and admired—only this time they are yours. And so, the world of creative photography is yours—beyond even the horizons... *all because you have a Nikon SP.*

If *you* haven't as yet discovered the magic in Nikon photography, ask to see the Nikon SP at your photo dealer. For fully illustrated camera, lens and accessory brochures, write: Dept. MP-1.

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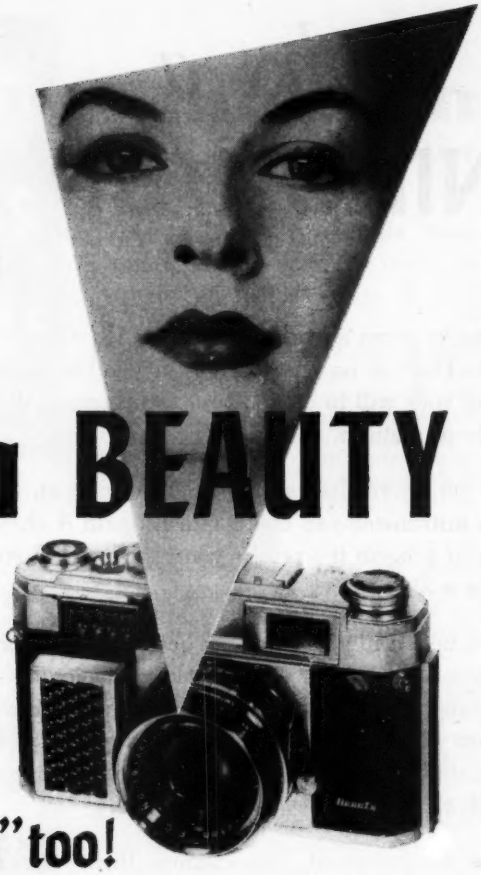

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(Continued from page 44)

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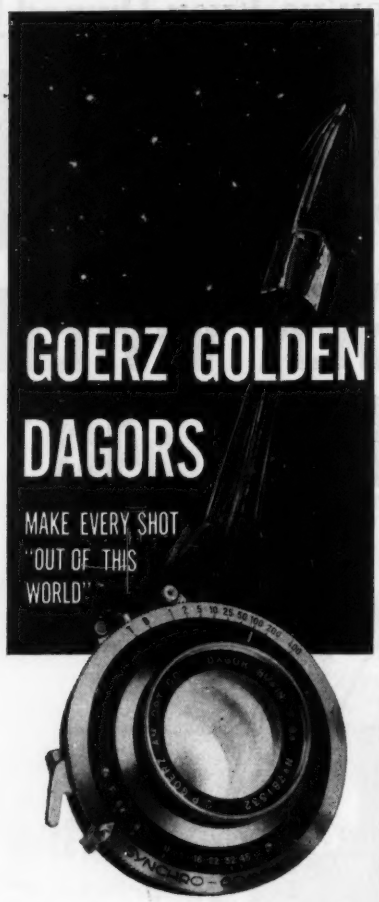

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Staff Photographer for *Life*

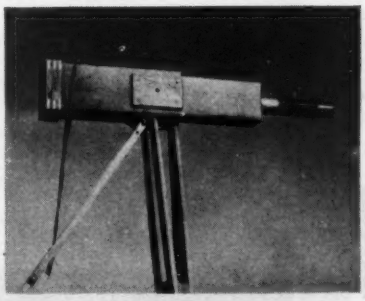
How to build your own 4 x 5 telephoto camera. Part II.

During my career as a photographer I must have designed and built close to a dozen different, large-size telephoto cameras from the simplest to the most complex. And it has been my experience that, as far as print quality is concerned, there was absolutely *no difference* between pictures taken with the most primitive box-like contraption and the most elaborate and expensive instrument—provided, of course, that the lens of the camera was capable of producing sharp negatives. The only advantage of the more complex camera was that it was somewhat easier to operate.

Take a look at the photo *below*. It shows the prototype of any telephoto camera reduced to its essentials, the granddaddy of them all, the first telephoto camera I ever built. That was in 1935 in Stockholm.

Already, although in very primitive form, this camera had all the elements necessary for a workable telephoto camera: it was equipped with a telephoto lens (of ancient French origin) with variable focus from 16 to 36 inches. I got it for a song because it was so old the manufacturer's name was hand engraved in cursive characters on its handsome brass mount; but, stopped down sufficiently, it made beautifully defined negatives. The cam-

(Continued on page 54)



1. The telephoto camera reduced to essentials—a lens, two wooden boxes.

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- Lightweight, versatile support for hand-held cameras and lenses eliminates camera movement that causes blurred pictures
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Slightly higher in far West

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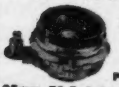

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- 100mm F4.5 Telephoto Lens
- Extension Tube Set for Close-ups
- BC Flashgun • Leather Case

Above outfit available with 50mm F2.8 Automatic Tessar, or F2 Automatic Westagon Lens. ADD.....$19.50

Zeiss Eye Level Pentaprism for Praktica FX-3.....22.50

SAVE $150.00
BRAND NEW
RETINA IIIc 3 LENS OUTFIT

HERE'S WHAT YOU GET!
- Retina IIIc camera
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- 35-80 optical finder
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- Deluxe eveready case
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AIRES IIIL 3 Lens OUTFIT

SALE **108.50**
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- Aires IIIL camera
- F1.9 normal lens
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- Deluxe eveready case
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GENUINE IHAGEE PENTAPRISM

for Exakta and Exa cameras, with leather case. (With Leather Inserts)

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135mm F2.8
PRE-SET LENS Exa. For Exakta, Pentacon, Contax S & D Praktica

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Deluxe Case $4.95

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ON BRAND NEW 400mm F5.5 MEYER
TELEMEGOR
PRE-SET LENS
List $199.50
NOW **99.75**
IN LIGHTWEIGHT CHROME MOUNT

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List $320.00 SALE **$110.00**

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28mm F3.5 Lithagon preset	120.00	88.50
30mm F2.8 Rodenstok Eurygon	89.50	67.50
35mm F4.5 Culmigon	54.50	26.95
35mm F3.5 Soligar preset	74.50	39.95
35mm F4.5 Lithagon preset	59.50	36.50
35mm F3.5 Auto Travegon	99.50	52.50
35mm F2.8 Auto Quinaron (Focus down to 4")	149.50	105.00
35mm F2.8 Auto Curtagon	119.50	69.50
35mm F2.8 Auto Flektagon	149.40	89.50
35mm F2.5 Angenieux	99.50	69.50
35mm F2.5 Super Lithagon	99.50	59.50
35mm F2.5 Kinegon preset	89.95	49.50
40mm F4.5 Isogon	54.95	24.50
40mm F3.5 Macro Kilar E, used	89.95	58.50
40mm F3.5 Macro Kilar D, used	114.95	88.50
40mm F2.8 Macro Kilar E, used	119.50	84.50
40mm F2.8 Macro Kilar D, used	139.50	98.50
50mm F2.8 Auto Westenar	69.50	39.50
50mm F2 Auto Westagon	110.00	67.50
50mm F1.9 Auto Xenon	169.50	89.50
58mm F2 Auto Biotar	162.50	84.50
80mm F2.8 Tessar preset	79.50	49.95
85mm F2 Piesker preset	99.50	49.95
85mm F1.5 Lithagon	179.50	118.50
90mm F2.8 Macro Kilar preset, used	249.50	189.50
90mm F2.5 Angenieux PS	94.50	62.50
90mm F1.8 Angenieux	149.50	78.50
100mm F2.8 Meyer PS	75.00	43.50
105mm F3.5 Travenon sh mt	33.00	22.50
100mm F3.5 Piesker sh mt	31.95	18.50
135mm F4.5 FOR EXA	39.95	24.50
135mm F4.5 Travegon	49.94	27.50
135mm F4.5 Travegon for Praktina	53.00	36.50
135mm F3.5 Piesker preset	69.50	39.50
135mm F3.5 Travenar preset	89.95	47.50
135mm F3.5 Travenar for Praktina	93.00	64.50
135mm F2.8 Auto Quinar	179.50	129.50
135mm F2.5 Angenieux	179.50	109.50
150mm F5.5 Piesker preset	59.95	27.50
150mm F5.5 Tele-Megor	59.50	29.50

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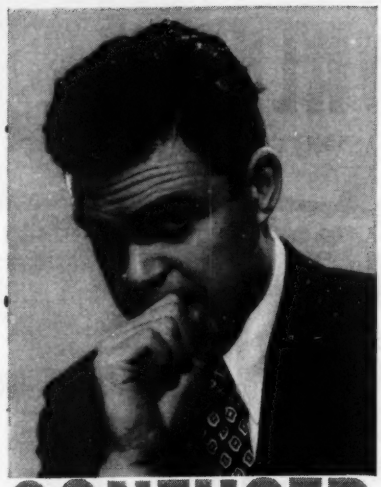

CONFUSED

about which 35mm camera to buy?

The 35mm camera field is becoming an alphabet soup of names and brands you have probably never heard of . . . and more are introduced with each issue of this publication. American cameras, German cameras, Japanese cameras—but which one to buy! Which one is the best for your needs . . . at the price you can afford? What important features should you look for? Should you ask your friend? Does he really know enough about the field to be your guide? What about the camera store salesman? His advice might be biased in favor of those models he happens to have in stock.

YOU have to know what features to look for!

There are certain vital QUESTIONS you should be prepared to ask about a 35mm camera BEFORE you buy it! KLING PHOTO CORPORATION has prepared an interesting brochure that asks these VITAL QUESTIONS for you. It also introduces a Golden Jubilee 35mm camera that will act as a comparison model for all the others you will be shown at the camera counter. If you are looking for a popular priced 35mm camera, we think that you will make an intelligent decision very, very quickly!

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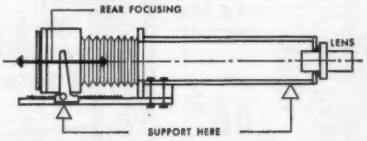
THE LARGE CAMERA

(Continued from page 50)

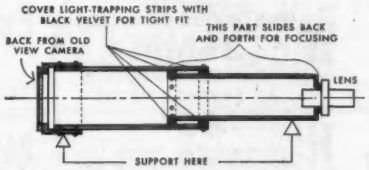
era extension consisted of two wooden, rectangular boxes, one sliding inside the other (for details of construction see Fig. 2), with the aid of which I focused without benefit of rack-and-pinion drive simply by pushing or pulling the front box by hand, which worked very well. To switch from vertical to horizontal picture I simply turned the box on its side—the Speed Graphic way; you can clearly see the "horizontal" tripod socket in the photo, *page 50*. The back came from a junked view-type camera found in a pawn shop. The ground glass focusing panel and film holder assembly were still in usable shape. And finally, the curious vertical connection between the rear end of the camera and the tripod is what is probably the simplest form of vibration damper—a heavy-duty rubber strap tautly stretched between the camera and its support.



2. Longitudinal section of camera shown in Fig. 1 details construction.

Incidentally, you do *not* need a "true" telephoto lens to build this kind of camera. As a matter of fact, because its wooden boxes can be cut to any desired length, it is particularly suited to be equipped with a regular long-focus lens, or the front element of a lens of symmetrical construction.

A somewhat more refined version of the box-type telephoto camera is shown in Fig. 3. The principle, of course, remains the same—but this time, focusing is done with the aid of the rack-and-pinion drive of the view camera.



3. Modification of simple box-type tele-camera. For details, see text.

Since it is no longer practical to turn the entire works sideways for horizontal views, the view camera used for this instrument should be square-built with a reversible back. Similarly, of course, the box and the bellows must be square. The only part of this camera that has to be made to order is the bellows (any good photo repairman can do them for you), the sides of which must be parallel, i.e., front and rear openings must be equally large because tapering bellows might cut off part of the image.

If you have been lucky enough to find a "true" telephoto lens (of the kind recommended in last month's column) and are the owner of a view-type camera, it is very likely that you can build your telephoto camera almost entirely out of already existing parts. How you can do this will be the subject of next month's column.—THE END

35MM

(Continued from page 34)

operated more rapidly, smoothly, and quietly than most eye-level reflexes.

Contrariwise, a well-designed reflex provides the ultimate in ease of framing and composition, and this facility is maintained with interchangeable lenses of widely varying focal lengths. And when it comes to ultra-close-ups the reflex is way ahead.

Belatedly, most manufacturers of viewfinder cameras have incorporated luminous frames in the viewing system. If well designed, these can offer an accuracy in framing which, at least for "normal" picture taking, is more than a match for the photographer's ability to compose the picture. And when combined with a fine rangefinder such systems can be a pleasure to use.

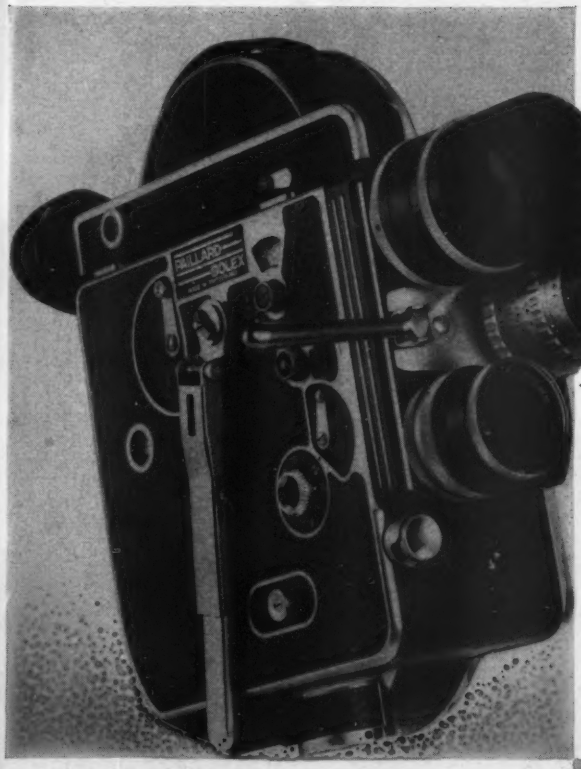
Yet, it is obvious that for specialized work, such as ultra-close-ups, or extreme telephoto shots, the view/rangefinder system is inadequate. That's why some manufacturers of such cameras supply elaborate reflex focusing housings and other special apparatus to adapt the rangefinder camera to these functions.

It seems unlikely that any manufacturer would now enter the field with a new line of "deluxe" focal-plane view/rangefinder cameras. It seems most likely that manufacturers now making such cameras will in the future have to also produce mirror reflex types, or else see their positions seriously threatened by other makes.

By this I do not mean to predict the decline of the rangefinder 35. On the contrary, I would expect that in the next few years very large numbers of relatively low-priced rangefinder 35s will be sold—in fact, it may become impossible to market a non-reflex camera without a proper rangefinder except possibly in the very lowest price range. Recent improvements in behind-lens shutter design, and in lenses to go with such shutters, indicate that they will increasingly replace between-lens shutters. This could make it easy and inexpensive for a manufacturer to use basically similar components in a low-priced, fixed lens camera, a somewhat more expensive interchangeable lens model, and even a moderately expensive mirror reflex type.

And what about the high priced, high powered, focal-plane view/rangefinder camera? It's in the cards that some of these will disappear unless they undergo radical design changes.

(Continued on page 126)



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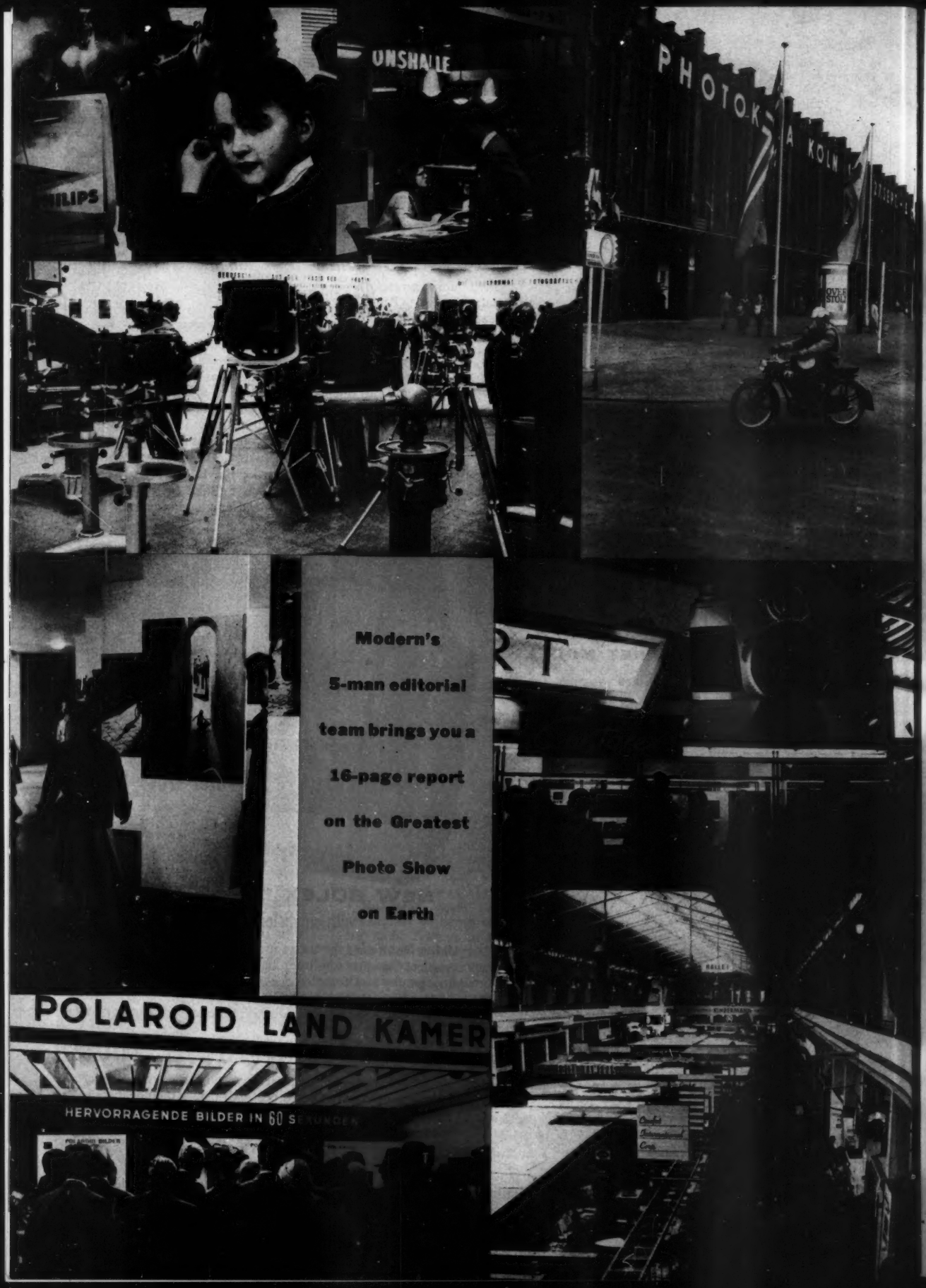


Modern's 5-man editorial team brings you a 16-page report on the Greatest Photo Show on Earth

WHAT'S PHOTOKINA 1958?

The greatest show of new photographic equipment in the world — 524 different photographic manufacturers from all over the world showed their products to 204,000 photographers, camera fans and dealers recently in Cologne, Germany.

WAS THERE ANYTHING NEW?

And how! For two years, since the last Photokina, German manufacturers, and the producers of photo equipment from many other countries, had been planning, designing their new products for Photokina. Every exhibitor had something new to show.

HOW ABOUT 35MM?

Zeiss showed its sensational new single-lens reflex, its first really important high priced camera since 1936. There was a superfast fine-grain 35mm black-and-white film, new eye-level reflexes, 24mm wide-angle lenses for prism reflexes, cameras with shutter and aperture controls connected directly to the exposure meter.

ANYTHING BESIDES CAMERAS?

Definitely! How about a fine-grain black-and-white film with an index of 2000, super-wide-angle lenses to 24mm for single-lens reflexes, a tiny eye-level reflex housing for Leica cameras.

WHAT'S NEW IN MOVIES?

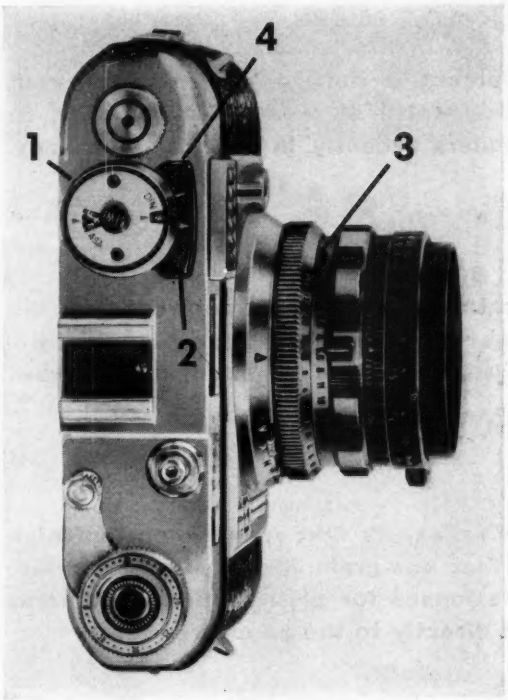
Imagine completely automatic electric eye cameras adjustable for various film and shutter speeds, tiny 8mm motion-picture projectors with specially designed 50-watt bulbs giving the equivalent of 500-750-watt lighting, excellent and cheap sound for 8mm movies.

WHERE CAN I READ ABOUT IT?

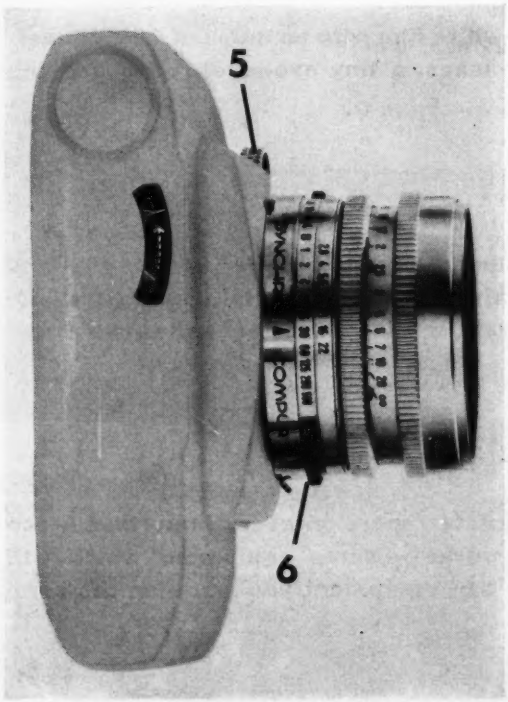
On the next 14 pages you'll find a really complete report on every important piece of equipment, how it works and how well it works — some equipment which will never be sold here, equipment soon available and equipment you'll see on the camera store shelves in the future.

AUGUSTUS WOLFMAN, HERBERT KEPPLER, JOHN WOLBARST, NAT GROSSMAN AND JOE COOPER ARE YOUR GUIDES.

35mm shutters provide nearly automatic exposure



Main features of Prontor design



Where Compur shutter differs

German 35mm camera manufacturers have taken a giant step past LVS with two new shutter designs which couple to exposure meters. Point the camera at the subject, take a reading—and at the same time set camera for correct exposure without any intermediate steps necessary.

Nearly every manufacturer of single-lens reflex or rangefinder cameras using behind-the-lens leaf-type shutters had at least one model at the Photokina incorporating the new idea—using either the Synchro Compur "Weit" shutter of Compur-Werk, Friedrich Deckel, or the Prontor SLK shutter introduced more than a year ago by Alfred Gauthier, GMBH. The Compur has a top speed of 1/500, while the Prontor has speeds to 1/300. The shutters also operate in slightly different ways.

This is how the Prontor shutter works.

1. First you revolve a small wheel, (1) usually found on the camera body, to set the exposure index of the film in the camera. This wheel also positions a pointer (2) visible in a window at the top of the camera or in the viewfinder. Sometimes the pointer appears in both window and viewfinder.

2. Point the camera at the subject and press a lever (3) on the lens mount to release the lens diaphragm ring. As you move the diaphragm ring a second pointer or needle (4) in the window on top of the camera moves toward the fixed pointer (the one originally positioned when setting the exposure index). When the two, pointer and needle, coincide, you release the lever (6) on the lens mount, automatically locking the shutter speed and f-number rings in equivalent exposure values.

3. From there on in, you rotate the locked shutter f-number rings together to any desired combination. For example, if the original exposure was f/11 at 1/100 you could rotate to f/8 at 1/50 sec., to f/5.6 at 1/25 in a single operation. All combinations admit the same amount of light. Nothing changes except speed and depth of field.

4. Under some light conditions you can't rotate the diaphragm ring far enough to bring the needle and pointer together. Happens when the shutter speed is too fast. In this event, just select a lower shutter speed and hold the diaphragm ring in position until the needle and pointer coincide.

The Compur shutter also has a window on top of the camera with the same needle and pointer system. However, the Compur operates somewhat differently. You first set the exposure index pointer in the same manner, but you don't press a locking lever to turn the aperture ring. Instead, there's a milled wheel (5) located on the lens mount to bring the two indicators together. And if you can't get the needle and pointer together with the shutter speed setting you have, you keep on turning the wheel—and the shutter speed automatically changes until the needles do coincide for the correct exposure and the camera is set.

Lens trends were caused by new camera designs

Will the new lenses for leaf-shutter cameras be as good as focal-plane camera lenses?

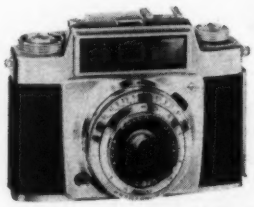
LENS MANUFACTURERS were faced with many optical problems connected with the 35mm cameras with behind-the-lens leaf shutters *(opposite page)*. The leaf shutters placed restrictions on the distance between the rear lens element and the film plane. The small diameter of the open shutter also made new lens designs necessary. MODERN asked several lens manufacturers some pretty sticky questions. First, would these lenses be as good optically as interchangeable lenses for focal-plane cameras? Secondly, what would be the shortest wide-angle lens and the longest tele lens which could be made for these cameras and what maximum lens openings could they have?

On the first question, manufacturers disagreed. One insisted that the quality of the lenses would be equal to the focal-plane camera lenses. A second manufacturer was not sure, particularly in the long focal lengths. He indicated that the optical restrictions made thick lens elements necessary and that there was much light loss with these lenses. The light loss would limit the maximum aperture. At present, 135mm and even 200mm lenses of f/4 aperture were available, but MODERN did not have an opportunity to test them. In wide-angle lenses, a 35mm f/3.5 or f/2.8 was available, and a 28mm f/2.8 or f/3.5 should be possible in the future. However, the manufacturers felt that 35mm would be the most popular focal length for wide-angle lenses.

Automatic lenses for prism reflexes are here or on the way. But there are some problems.

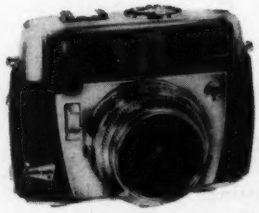
THE FOCAL-PLANE SHUTTER eye-level reflexes were taking the final step to full automatic operation of the lens diaphragm. When you press the shutter release, the lens diaphragm shuts to the desired opening. When the shutter is wound to the next exposure, the lens automatically opens again. The new Praktina FX IIa (see *page 64*) had a fully automatic lens. All the West German lens manufacturers had fully automatic lenses ready but were not showing them yet. There had been some standardization problems. Unlike the semi-automatic lenses which required a pin or collar to move forward and push in a pin on the lens mount, the pin travel of the completely automatic lens had to be held within rigid tolerances. Some manufacturers held out for a 3mm pin travel while others insisted that a 1.7mm travel would be best since it would not jar the camera as would the longer travel. Shorter pin travel will probably be adopted in the near future. Only the newest camera models with proper pin travel would be able to use these new lenses. Apparently lenses from 24mm to 135mm would be available with completely automatic diaphragms for the Edixa and probably for the Praktina. Exakta, of course, has had an external completely automatic lens diaphragm mechanism for some years.

Exposure goes semi-automatic on rangefinder 35's



AGFA SILETTE AUTOMATIC: Body and rapid wind lever on this new model are much the same as on other Agfa Silette cameras. The automatic has a non-interchangeable 50mm f/2.8 Color Solinar lens with parallax corrected, bright frame range-viewfinder and features an exposure meter coupled directly to the diaphragm. By lining up a movable needle with a notch inside the viewfinder (but above the picture frame) proper exposure is achieved simultaneously.

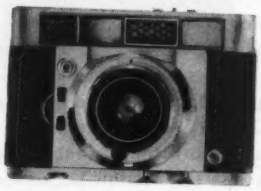
ARETTE AUTOMATIC S: Exposure meter couples to lens diaphragm on new Arette with Prontor SLK shutter. Operating lens diaphragm ring moves pointer which is lined up with indicating mark to secure correct exposure. Pointer is visible in viewfinder, at top of frame out of picture area, and in window on top of camera. Lens diaphragm and shutter speeds are cross coupled. Lenses interchangeable by means of bayonet mount. Standard lens is 50mm f/2.8 Schneider Xenar. Accessory lenses are 35, 85, and 135mm. Bright frame viewfinder has selector for 50, 85 and 135mm lens fields (entire finder area is field of 35mm lens). Automatic "moving band" depth of field indicators, MX sync, self timer. Camera also available in model without the interchangeable lens feature.



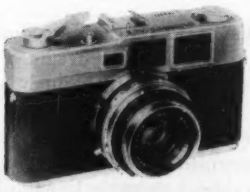
BALDAMATIC II: A coupled exposure meter, coupled rangefinder and interchangeable lenses are featured on the new Baldamatic II. To obtain proper exposure, wheel on right side of camera is turned to operate a pointer visible in the viewfinder, outside the picture area. When pointer is lined up with meter needle, exposure is correct. The Synchro-Compur shutter is cross coupled to the lens diaphragm, has automatic depth of field indicators. Standard lens is the Schneider Xenar 50mm f/2.8. Accessory lenses: 35mm f/2.8 Curtagon and 135mm f/4 Tele-Xenar. Viewfinder shows bright frame fields for 50 and 135mm lenses; entire finder area is field for 35mm lens. Automatic parallax correction. Interesting feature on the exposure meter is a dial providing automatic filter factor compensation. A similar camera, the Baldamatic I, is available without the interchangeable lens feature. Choice of either 45mm f/2.8 Isco Westanar in Prontor SLK shutter, or 45mm f/2.8 Schneider Xenar in Synchro-Compur.

FRANKAMATIC: The interchangeable-lens Frankamatic (shown by Franka-Werk of Bayreuth) has coupled exposure meter, coupled rangefinder and Prontor SLK shutter cross coupled to lens diaphragm. Exposure index selector is incorporated in lens ring. Proper exposure is secured by turning lens diaphragm ring to line up marker with meter needle, visible in window on top of camera. Standard lens is 50mm f/2.8 Isco Westanar. Accessory lenses: 5-element, 35mm f/3.5 Westron and 5-element, 135mm f/3.5 Tele-Westanar. Etched reticle finder shows fields for all three lenses.

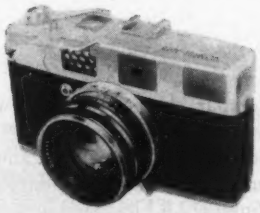
ILOCA AUTOMATIC: The new Synchro-Compur shutter with lens diaphragm coupled to built-in exposure meter appears on the fixed-lens Iloca Automatic. Exposure meter is operated by a knob on the camera body, which moves a pointer which must be lined up with "zero" mark to secure correct exposure. The diaphragm ring operates simultaneously. Pointer is visible in viewfinder and in window on top of camera. Choice of 50mm f/2.8 Cassarit, or six-element 50mm f/2 Heligon lens. Coupled rangefinder. Interesting feature is a device which makes it necessary to set meter film speed dial to zero before film rewind knob will extend for rewinding. After film is rewound, knob will not retract unless film speed dial is set.



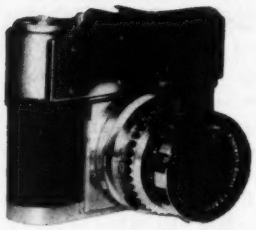
ILOCA ELECTRIC: A built-in penlight, battery-operated electric motor for single or continuous sequence pictures, built-in exposure meter coupled to lens diaphragm, interchangeable lenses are the outstanding features of this new Iloca. Standard lenses: 50mm f/2.8 Ysarex, 50mm f/1.9 Heligon or 50mm f/1.9 Quinon. Accessory lenses: 35mm f/4 Eurygon, 35mm f/4.5 Culmigon and 135mm f/4 Rotelar. A 200mm tele lens is in the offing. The single window range-viewfinder has a parallax-compensating bright frame, shows 35, 50 and 135mm fields. The Synchro-Compur shutter has coupled lens aperture-shutter speeds and automatic depth of field indicators. Speeds are 1 to 1/500 sec. plus B. Exposure meter is operated by a knob on the camera body; pointer is visible both in viewfinder and in window on top of camera.



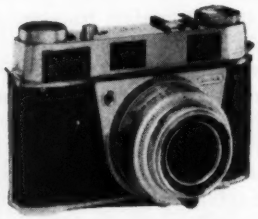
OLYMPUS ACE: Interchangeable E. Zuiko lenses for this new Olympus model. Standard lens is a 45mm f/2.8; accessory lenses are a 35mm f/2.8 and an 85mm f/5.6. Bright frame finder shows fields of all three lenses. Shutter is a Copal SV with speeds 1 to 1/500 sec. plus B and self timer. Coupled rangefinder.



OLYMPUS AUTO: This new camera, which has its origin in Japan, has a coupled rangefinder, and a built-in exposure meter coupled to the lens diaphragm. Meter needle and marker are visible in a window on top of the camera. Exposure meter grid has cover which is kept closed for exposures in bright light. A black marker operated by turning the lens diaphragm ring is then lined up with the meter needle to secure the correct exposure. For dimmer light conditions, a yellow marker is lined up with the needle. For operation under poor lighting, an accessory booster attachment fits at the side of the lens and connects to the camera's meter through a built-in contact. A red marker must then be lined up with the meter needle. Lens diaphragm and shutter are cross coupled. Non-interchangeable lens is a seven-element, 42mm f/1.8 G. Zuiko in Seikosha SLV shutter with speeds 1 to 1/500 sec. plus B and self timer. Other features: Bright frame viewfinder with automatic parallax correction, provision for deliberate double exposures, folding rewind crank on bottom of camera, single stroke film advance-shutter cocking lever locks to prevent accidental shutter release. Unique feature is visible film sprocket for checking whether film is advancing properly.

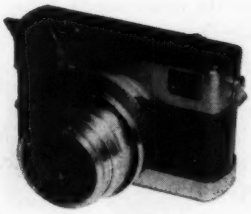


PHOTAVIT 36 AUTOMATIC: Operation of the coupled exposure meter on the new Photavit 36 is unique. Meter needle and exposure indicator are visible as projected image on right-hand side of viewfinder, outside picture area. Lens diaphragm ring is turned to line up indicator with meter needle and secure proper exposure. Other features: Interchangeable lenses, coupled rangefinder, lens diaphragm and shutter speeds cross coupled, rapid wind film advance and rewind levers, Prontor SLK shutter with self timer. Standard lens is 50mm f/2.8 Ennit or 50mm f/1.9 Ennalyt. Accessory lenses are Enna 28mm to 200mm. Bright frame finder shows fields for 50, 90 and 135mm lenses (entire viewfinder area is field for 35mm lens).



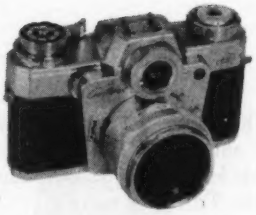
RETINA IIIS: This newest Retina has a rigid body resembling the Retina Reflex and IIIC cameras. It incorporates the new Compur shutter with built-in exposure meter cross coupled to the lens diaphragm. Turning a small milled wheel on the bottom of the lens mount changes aperture and moves needle on top of camera above the exposure meter simultaneously. When needle lines up with second pointer, camera is properly set and shutter speeds and aperture settings become interlocked. Lenses are interchangeable. Standard lens is a Schneider Xenar or Rodenstock Ysarex 50mm f/2.8. Others available: 28mm f/4 Curtagon, 35mm f/4 Eurygon or f/2.8 Curtagon, 85mm f/4 Arton or Rotelar, 135mm f/4 Tele-Xenar or Rotelar. The range-viewfinder has built-in parallax corrected bright frames for each focal length lens. The 35mm frame stays in the window permanently. The other frames appear as each different focal length lens is inserted. An accessory finder must be used for the 28mm lens. The IIIS has bottom rapid wind, automatic depth of field indicator bars around the focusing scale. Availability in the U. S. doubtful for some time.

ROCCA 35 SERIES LK: Montanus Camerabau of Solingen introduced this new camera with exposure meter coupled to the lens diaphragm. Proper exposure is set by turning lens diaphragm ring until pointer is lined up with meter indicator mark; pointer is visible in window on top of camera. Diaphragm and shutter speeds are cross-coupled. Other features: Bright frame finder, rapid film advance lever coupled to shutter cocking, double exposure prevention. Available with non-interchangeable Ennagon f/3.5 lens in Vario LK shutter, Ennagon f/2.8 in Pronto LK, or Ennit f/2.8 in Prontor SLK. Cameras are in low-medium price range. To be available in the near future: a model with Ennit f/2.8 lens in Prontor SLK shutter with coupled rangefinder. In medium price range. Also shown were three versions known as the Series L, similar to the LK series, but without the coupled exposure meter or cross-coupled shutter. Available either with built-in uncoupled exposure meter or without meter (but with provision for adding it later). Supplied with Ennagon f/3.5 lens in Vario shutter, Ennagon f/2.8 in Pronto, or Ennit f/2.8 in Prontor SVS. In low price range.

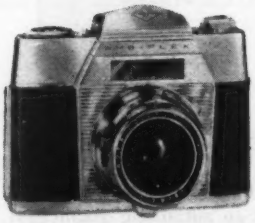


WERRA IV: Film is wound and Synchro-Compur shutter recocked when you turn a ring around the lens mount of the Werra by Jenoptik of Jena. Lenses interchange and black automatic parallax corrected frames for 35, 50 and 100mm fields appear together in the viewfinder. Standard lens is the 50mm f/2.8 Tessar; others are the 35mm f/2.8 Flektogon and 100mm f/3.5 Telobjective. The split-image type coupled rangefinder has a secondary moving image located in a rectangle at the center of the finder. The built-in exposure meter reads directly in f-numbers. There is also a Werra III, which differs from the model IV only in that it has no meter.

Most reflexes feature diaphragm-coupled meters



CONTAREX: This automatic single-lens eye-level prism reflex with focal-plane shutter is manufactured by Zeiss Ikon AG, Stuttgart. The viewfinder has a split-image rangefinder surrounded by a ground glass ring. The remainder of the finder is brilliant but non-focusing, with concentric Fresnel field lens lines. A built-in photoelectric cell, similar in sensitivity to the separate Zeiss Ikophot, is cross coupled to the shutter speeds and aperture controls. To secure correct camera exposure, change either shutter speeds or aperture as you match up a small moving line within the viewfinder with a small notch. This moving line and notch are located just outside of the picture area. There are a second exposure meter needle and notch built into the top side of the camera. The shutter and aperture settings can be uncoupled by setting a dial on the ASA film speed wheel. All aperture settings are made on the camera body. Once this aperture setting is made, each lens automatically adjusts to it when placed on the camera. There are six lenses available for the Contarex: a six-element, 50mm f/2 Planar which focuses from 12 inches to infinity, a 35mm f/4 Distagon which focuses as close as 7½ inches, an 85mm f/2 Sonnar, a 135mm f/4 Sonnar, a 250mm f/4 Sonnar, and a 21mm f/4 Biogon which cannot be used with the reflex focusing. With the 21mm lens you must first trip the mirror mechanism so that the mirror is in the up position and then insert this deep setting lens. A special direct 21mm optical finder fits into a shoe atop the Contarex. All lenses, except the 250mm f/4 Sonnar and 21mm f/4 Biogon, are completely automatic. They stop down just before the picture is made and then open to full aperture when the film is wound to the next frame. A cloth type focal-plane shutter is used in the Contarex with speeds to 1/1000 sec. and is synchronized for electronic flash at 1/60 sec. X and FP sync are built-in. The camera has a self timer, single stroke rapid wind lever, collapsible rewind crank.



AMBIFLEX and COLORFLEX: These two Agfa cameras are single-lens reflexes with Prontor shutters and built-in exposure meters. The Ambiflex comes with a 50mm f/2.8 Color Solinar or 55mm f/2 Color Solagon lens. Interchangeable lenses available for the Ambiflex: 35mm f/3.4 Ambion, 90mm f/3.4 Telinear and 135mm f/4 Telinear. The Colorflex has a fixed 50mm f/2.8 Color Apotar. All lenses have a visible depth of field indicator which automatically shows depth of field as the lens is focused.
The Ambiflex and Colorflex are the first leaf-type shutter reflexes to have interchangeable waist and eye-level finders. The focusing is done on a ground glass with a split-image rangefinder in the center. The image may be focused with either the ground glass or rangefinder. Built-in exposure meters on these cameras are not coupled to the diaphragm.

FOCAFLEX: This eye-level prism reflex with leaf-type shutter is made by the French firm of Optique Precision Delevalois S. A. The camera is slim and absolutely flat on top where the prism housing generally appears on other cameras. The camera has a fixed 50mm f/2.8 Oplar Color lens and S-shutter with LVS and speeds 1 to 1/250 sec. This camera will be produced later with completely interchangeable lenses. A single stroke rapid wind lever and folding rewind crank are featured. The viewing system has a larger-than-usual rangefinder set in the middle of a bright non-focusing ground glass. The image is exceptionally bright and sharp to the corners although no Fresnel rings are visible. The camera prism sits down into the body and is not visible on top. The camera is beautifully made.

SAVOYFLEX: This, the only camera at Photokina with photoelectric exposure meter which automatically adjusts the diaphragm, was shown on the French Sito-Royer stand. It has a 50mm f/2.8 SOM Berthiot lens and a between-lens shutter with speeds 1 to 1/300 sec. Focusing can be done with a split-image rangefinder which is built into the focusing ground glass viewfinder. Here's how the completely automatic exposure control work: Exposure index of the film used is set on the photoelectric cell by covering it with one of a series of grids. Set the shutter speed and the diaphragm will adjust itself automatically to the amount of light striking the cell. Operation is automatic with shutter speeds 1/30 to 1/300 sec. The aperture setting appears on a small window dial on the side of the camera. A milled wheel shifts the operation to manual for use with slower speeds.

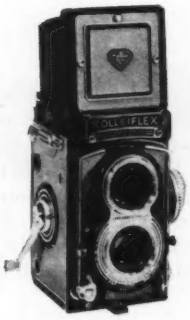
BRAUN PAXETTE-REFLEX AUTOMATIC: The Braun is a single-lens eye-level prism reflex camera with: completely automatic diaphragm, Syncro-Compur shutter, complete interchangeable lenses from 35 to 135mm and a built-in diaphragm-coupled exposure meter. To secure correct exposure, rotate the aperture control wheel atop the camera and line up two pointers in a window on the exposure meter. Once they are lined up, the shutter and diaphragm are locked together at the correct exposure. The shutter and diaphragm are cross coupled as in LVS, but there are no LVS numbers on this camera. Here's how the automatic diaphragm works: The lens and shutter are fully open while focusing. When the release is pressed, the shutter closes, the blind behind the mirror flies upward with the mirror, the diaphragm closes to the pre-selected aperture, and the shutter is released. Normal lens is either a 50mm f/2.8 or an f/1.9 Ultralit. A 35mm f/3.5 and a 135mm f/4 lens will soon be available. The camera's viewfinder incorporates a split-image rangefinder with additional ground glass focusing. The Braun also features a single-stroke rapid wind lever and automatic depth of field indicators. A simpler eye-level reflex without interchangeable lenses, and with a built-in uncoupled exposure meter, is the Paxette Reflex 1B. It has a Steinheil Casserit 50mm f/2.8 lens.

PRAKTINA 11A: Here's an automatic prism reflex camera which lets you see your depth of field before you shoot. It has an automatic diaphragm which closes to any selected aperture when the shutter is released and opens again to full aperture when the film is wound to the next frame. There is a small lever on the lens mount which allows the lens to be stopped down before the picture is taken if you want to see your depth of field. Fully automatic lenses available: the 50mm f/2 Flexon, 50mm f/2.8 Tessar and 35mm f/2.8 Flektagon. These new automatic lenses will not work with the former model Praktina FX, and the automatic lenses from the FX will not work with the new camera. However, preset lenses can be used with both the new and the old cameras. The outward appearance of the 11A model is little changed from the FX model—but the chrome trim is different. The prism on the new model has been much improved. By coating all interior prism surfaces and silvering the prism, a much cleaner and brighter prism image has been produced with no fall-off of brightness in the corners. The rewind knob now pulls upward for easier rewinding. There is a built-in self-timer. There's also a small lever on top of the camera for F or X sync. Focal-plane shutter has speeds to 1/1000 sec.

Films, twin-lens reflexes, press and view cameras

Expose at 8,000! Agfa negative color; new print material

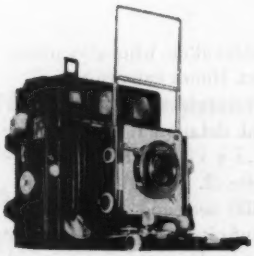
NEW FILM: Most sensational among the black-and-white films shown is **Agfa Isopan Record.** It comes in 35mm, roll film and cut film sizes and is the equivalent of 640 ASA. However, Agfa recommends an index of 2000 as practical for average conditions, while flatly lit subjects can be best exposed at 8000 with normal development in such developers as Rodinal. From examples of some of the pictures we've seen made with the new film, it looks as though you can all but climb into the proverbial coalbin and photograph black tom cats—and still get amazing detail. We shot all the indoor pictures of Photokina on *page 56* with 35mm Isopan Record rated at 2000. Exposure: f/8, 1/125 sec. For more information on films, *see page 106.*



ROLLEIFLEX T: New features on a familiar line include: 1. Improved 4-element f/3.5 Tessar lens. 2. Compur shutter allows novel diaphragm, shutter speed coupling that's controlled by a single lever on the lens mount. 3. Matching left-hand lever controls flash setting and self timer. 4. Extremely smooth right-hand release button works directly, with less linkage than on other Rolleis. 5. Two film counters (by inserting super slide or 15/8 x 2¼-in. film plane mask, counter automatically comes into view for 16 instead of 12 exposures). 6. Completely removable folding hood. 7. Super slide ground glass mask is inserted under hood and ground glass. 8. Automatically parallax corrected mask. 9. Plastic ground glass consists of molded grid of tiny prisms. 10. Provision for built-in meter to be added. 11. No automatic depth of field indicator, no eye-level focusing, but direct sports frame finder. 12. Model shown in gray, but may be black only.

ROLLEIFLEX 3.5F: Comes with: 1. 75mm Zeiss, 5-element Planar or Schneider Xenotar lens. 2. Built-in single scale exposure meter that couples directly to the lens diaphragm and shutter speed controls. As you change aperture or shutter speeds, the needle of the exposure meter on the side of the focusing knob moves over a fixed point. Line up the point and needle by turning the shutter or aperture controls and the camera is set. 3. New ground glass. 4. Single counter for 12 exposures. 5. New folding hood.

(Twin-lens reflexes continued on page 106)



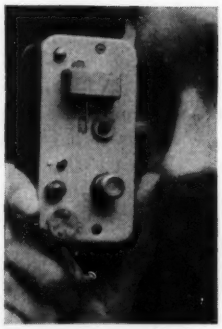
BESELER 4 x 5 PRESS CAMERA: The Charles Beseler Co. (U. S.) showed to the public for the first time a 4 x 5 with the following features: 1. Aluminum and magnesium die-cast body, black anodized surfaces at all points of wear. 2. Self-capping focal-plane shutter wound by single knob. 3. Speeds, 1/25-1/1000 sec.; electronic flash marking, 1/50 sec. 4. Will accept lenses from 90-210mm (they couple to rangefinder). 5. Built-in focus spot operates from self-contained battery or flashgun battery. 6. Body shutter release for focal-plane shutter; switch permits releasing front leaf shutter. 7. Parallax compensated frames for 90, 135, 180mm lenses. 8. Flexible sportsfinder. 9. Front has rising, swinging, tilting lateral movements around lens nodal point. 10. Spring-mounted, instantly changeable lens boards. 11. Carrying handle attaches to either side. 12. Built-in handgrip. 13. Removable lens bed. 14. Focal-plane shutter is removable in single unit for repairs.

(Continued on page 114)

What's new in ultraminiatures? Answer: Lots

Trends: More And Better Equipment, Accessories. 6 New Cameras.

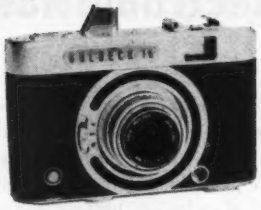
The trend toward the ultraminiature format was one of the sensations of the 1958 Photokina, according to Joseph D. Cooper, MODERN's ultraminiature expert. Here are his observations on some of the show's ultraminiature highlights: 1. At least 14 different makes were shown, more than at any previous exposition. 2. Of these, six were entirely new. 3. Others are to come. 4. The electronic exposure meter, coupled to the shutter, is to be seen on more models. 5. Some models will have coupled rangefinders. 6. Most of the older makes had new items for release. 7. Accessories and auxiliary devices are now being offered by independent manufacturers as well as by the camera makers. 8. There is a need for film and camera standardization. Of all the models shown, only two could interchange film cassettes. (The six new cameras are discussed in detail, *below*.)



AUTOPHOT: This novel camera is made by Austro-Bild, Graz, Austria. It can be hand-held as a regular ultraminiature or it can be mounted on an auto windshield for use in recording conditions which cause the driver to make sudden stops. A sharp pressure on the brake pedal takes the picture. Details: 1. Picture size is 11 x 20mm on 16mm film; 40 exposures to a single supply, factory-loaded cassette. 2. Shutter speeds are 1/100, 1/300, 1/500 sec., flash synchronized. 3. Lens is 20mm f/2.8. 4. Camera operates at f/2.8 only, with other light adjustments through shutter speed settings.

YASHICA 16: Made by Yashica Co., Ltd., Japan, this ultraminiature had a surprise in its clip-load magazines. Magazine slips into end of camera as does bullet clip into butt end of pistol, contains film transport mechanism. Magazines can be interchanged quickly if different film is desired by pushing a button which causes them to pop out from camera. Technical details: 1. Picture size is 10 x 14mm on 16mm perforated or non-perforated. 2. Metal focal-plane shutter has 4 click stops from 1/25 to 1/200 sec., B and T. 3. Fixed focus 25mm f/3.5 lens. 4. Lens apertures to f/16. 5. Plastic construction. Accessories include film slitter to convert 120 roll film to 16mm; bulk film loader; slide viewer; 100-watt slide projector with f/3 lens which takes special slide mount holding six 16mm frames; flashgun; filter; enlarger; printer. Film transport and shutter cocking are coupled. Exposure counter resets automatically.

MIKROMA II: Made by Meopta, Prague, Czechoslovakia, who also manufacture the Crown Flexaret, this is the most compact 16mm camera yet produced. Film is advanced and shutter cocked by single movement of a sliding lever along top rear of camera. Technical details: 1. Picture size is 10 x 14.7mm with double-perforated film and 11.5 x 14.7 with single; 50 exposures to factory-loaded single supply cassette. 2. Behind-lens leaf shutter synced for flash; speeds from 1/5 to 1/400 sec. and B. 3. Mirar 3-element, 20mm f/3.5 lens, focuses from 20 in. to infinity. 4. Lens apertures to f/16. 5. Optical viewfinder. Accessories include close-up lenses, copying stand, film cutter for slides, mounting unit, developing tank, 50-watt projector, 7X transparency viewer, enlarger. Obviously an integrated system of photography.



GOLDECK 16: Distinguished by its size (that of a compact 35mm camera) and its unique rapid sequence action, the Goldeck 16 is made in Frankfurt am Main by Gerhard Goldhammer. A rapid wind button atop the camera permits the making of 15 shots in 10 seconds! Technical details: 1. Picture size is 10 x 14mm in special cassettes (16mm Anscochrome for color or 16mm Adox for black-and-white may be used). 2. Standard lens is 20mm f/2.8 Color-Ennit (focuses down to 12 in.) in interchangeable lens mount; 75mm f/3.8 Schneider Tele-Xenar is available; a wide-angle is being developed. 3. Lens apertures to f/16. 4. Vario or Prontor shutters with speeds from 1 to 1/300 sec. 5. Built-in delayed action shutter release. 6. Bright frame viewfinder outlines image fields for both normal and tele lens; has 1:1 image. Note: Camera is much thinner than any 35mm and will slip into pocket easily. Operation of rapid wind is simple. You press down on button with one finger to advance film, press shutter release with another.

PLAUBEL MAKINETTE: First camera to have a photoelectric meter coupled directly to the lens diaphragm is this product made by Plaubel Feinmechanik and Optik, manufacturers of the Plaubel Makina. After setting the film speed, you turn a knurled wheel set edgewise into the camera body until a moving needle lines up with a pointer in a window atop the camera. The lens diphragm is then set. The camera has two shutter speeds: daylight (1/125 sec.), tungsten (1/30 sec.). Camera is about the size of a king-sized package of cigarettes. Details: 1. 12 x 18mm picture on unperforated 16mm film; 24 exposures in single supply factory-loaded cassette; cassette is identical with that of Goldeck 16. 2. Six-element, 29mm f/1.9 Ennalyt lens. 3. Lens apertures to f/11. 4. Push-pull type of combined film transport and shutter cocking action.

MEC 16: Made in Western Germany by Feinwerktechnik, this camera has the following features: 1. Picture size 10 x 14mm on single or double-perforated 16mm film; 24 exposures in factory-loaded single supply cassette. 2. Metal focal-plane shutter, synchronized for flash, with speeds from 1/25 to 1/1000 sec. and B. 3. Color Ennit, 4-element, 20mm f/2.8 lens, focuses down to 12 in. without auxiliary lenses. 4. Lens apertures from f/2.8 to f/16. 5. Rapid film advance lever and combined shutter cocking. 6. Optical finder with parallax adjustment marks. 7. Built-in filter retainer. Camera is comparatively larger than others, but light. Manufacturer says this makes it easier to hold, lessens possible camera shake. Working controls conveniently grouped on camera face. To use, viewfinder must be pulled out, this releases lock on shutter button. Body design seems to allow for incorporation of built-in exposure meter later in higher-priced models.

New Developments In Cameras Already On The Market

CAM BINOX: Improved distance finding system; 135mm f/3.5 tele lens; 35mm f/3.5 wide-angle lens; (note: earlier models can be converted to the improved distance finding system). GAMI 16: Plastic underwater housing; automatic panorama device, takes three matched pictures covering a 120° span. MINOX: Waist-level and right-angle viewfinders for Minox B. RICOH 16: New silver finish model, sturdier film transport lever; additional optional lenses: 25mm f/2.8 and 55mm f/3.5, both in well-engineered focusing mounts. STYLOPHOT: Coupling to synch two Stylophots with same lenses for making stereo pictures; stereo viewer is available. TUXI: An improved lens, better color correction.

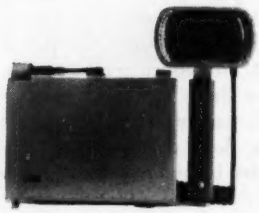
See Ultraminiature, page 22, for more news from Photokina by Joseph D. Cooper.

New power sources, smaller size for electronic flash

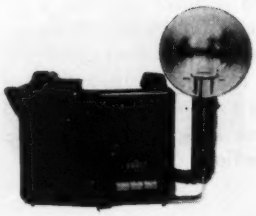
Trends: Demise of lead-acid wet battery foretold; power savers; voltage-raising systems vary.

The epidemic of new speedlight manufacturers seems to have simmered down. New German units have shrunk in size—due in part to the virtual disappearance of the lead-acid wet battery in amateur type outfits. Several units show tough and rigid plastic moulding. No *single* power source has replaced the lead-acid battery. Examples: Sealed wet nickel cadmium battery; Barix battery (a sealed wet type that utilizes a barium compound); D size dry cells; one rechargeable Sonnenschein square dry battery. To raise the low battery voltage to that required for the flash, various systems are used: vibrators alone; vibrators plus transistors; transistors alone. Some units have an idling current to cut off power supply when capacitors are charged, and idling circuits that use transistors to regulate the flow of power. It's difficult to say just what the actual light output of these units is. Most guide numbers are given for medium speed black-and-white film, or for fast color film, neither being a reliable indicator. The only published guide numbers for Kodachrome, Daylight type, were for the Braun Hobby units.

BRAUN HOBBY STANDARD: Although carrying the same name as previous models, the Standard is now quite different—and much smaller. Its gray rectangular case is now made of rigid Polystyrene 51, and the light head is rectangular with oval ends. The Standard, manufactured by Max Braun of Frankfurt/Main, incorporates a color correcting filter for use with daylight color films. Specifications: Output, 50 watt-sec.; published Kodachrome guide number, 36; flash duration, 1/1000 sec.; recycling time, 5 sec.; flashes per charge, approximately 120. The unit covers an angle of about 60°. The sealed wet Barix battery is said to be virtually maintenance free. Built-in charge indicators are visible from the outside. A 13½-ft. cord is supplied for AC flashing and recharging (any of several voltages may be used by turning a selector switch). Weighing about 3 lbs., the Standard measures 6¾ x 5 x 2 in. and is similar in appearance to the Braun Special model, shown.



BRAUN HOBBY SPECIAL: Similar in size and weight to the Braun Hobby Standard, *above,* the Special has an increased light output and may be used with one or more extensions. (In this case, the light output is then divided among the light heads.) Specifications: Output, 70 watt-sec.; published Kodachrome guide number, 44; flash duration, 1/1000 sec.; recycling time, 6 sec.; flashes per charge, approximately 75. The unit covers an angle of about 60°. A transistor-controlled automatic idling circuit featured in the Special is designed as a power saving device. The unit operates on a Barix battery, while another very similar unit, the Braun Hobby Special NC, is available with a nickel cadmium battery. Charging and AC operation on any voltage are the same as for the Standard. In appearance, the Special is quite like the Standard except that the light head is mounted on a plastic handle whose sole function is to support the head. The unit is supplied with a camera bracket.

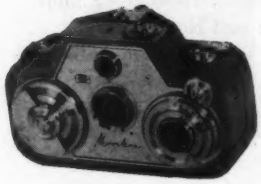


BRAUN HOBBY AUTOMATIC: Substantially the same as the Standard and Special models, the Automatic has a higher output. Specifications: Output, 135 watt-sec.; published Kodachrome guide number, 55; flash duration, 1/1000 sec.; recycling time, approximately 9 sec.; flashes per charge, about 80. As in the Special, this model operates from a Barix battery, features the transistor-controlled automatic idling circuit and will operate on one or more extension flash heads. A push-button controlled unit, it lets you switch from battery to household current, or from full to reduced power at the press of a switch.

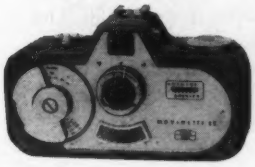
(Continued on page 114)

Movie Highlights: New lamp, Automation, Sound

At a show that accented the coming of age of 8mm film making, one of the more spectacular advances came in a tiny package—a little 3¼-in. high 50-watt projection lamp with as much light output as a standard 500 or 750-watt lamp. Made by Osram, Radium and Phillips, the lamp appeared in several new projectors with 8-volt systems. Also at the show—8mm sound machines for magnetically striped films with up to 8,000 cps response, fully automatic exposure 8mm cameras that handle a wide range of color and black-and-white films, new lenses.



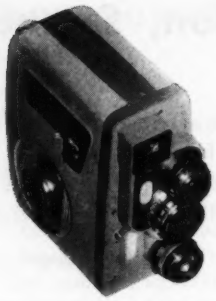
ZEISS IKON MOVIKON 8: Still looking more like a slightly oversized 35mm still camera than an 8mm movie camera, the new Movikon has a built-in coupled exposure meter. Lining up a marker and a notch inside the viewfinder sets the exposure. The Tessar 10mm f/1.9 lens focuses down to 8 in. without attachments and accepts tele, wide-angle and wide screen attachments. Although marked for 16 fps, the silent speed of the camera is roughly 17 or 18 fps, in keeping with the new 18 fps European standard. Other features include: 8 to 64 fps, provision for ground glass insert for critical focusing, and gear-driven footage counter.



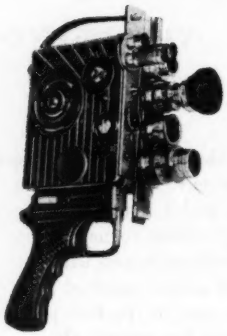
ZEISS IKON MOVINETTE: Looking much like the Movikon, the Movinette has only one speed, about 17 fps, 10mm f/2.8 Triotar lens in a fixed focus mount with a depth of field of 6 ft. to infinity at full aperture, and built-in exposure meter coupled to the lens diaphragm. Footage counter is mechanical. Lens accepts same tele, wide-angle and wide screen attachments as the Movikon.

IWU-3D-CINEMA: Possibly one of the most unusual cameras at the show, the IWU-3D-Cinema is designed for both taking and viewing three dimensional movies. Double-8 film goes through the camera only once, with images recorded on both sides of the film by two lenses. The unit is driven by a built-in dry cell battery and electric motor. The dry cell may be replaced with rechargeable cells. Lenses are 10mm f/2.8's and the viewer part of the camera contains its own illumination system. A projector should be available sometime next year.

AKINEMAT 8MM: This is a fully automatic 8mm rollfilm camera with an exposure index scale of 10 to 100 and a novel viewfinder. The finder shows fields for normal, and wide-angle and tele converter lenses and also the closest focusing distance that will give sharp images for a particular lens. It also has optional manual control, speeds from 8 to 32 fps, continuous run lock, single exposure control, built-in grip and a fixed focus Xenoplan 13mm f/1.9 lens.



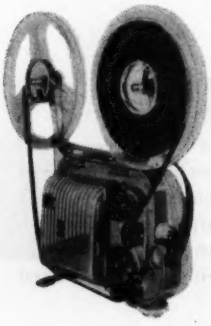
CIMATIC 88: Here's a fully automatic exposure camera that has provision for using any film with an index between 6 and 400, but operates on a different principle than those with a photoelectric cell. Exposure index is set on ring located on grid. Power, from a tiny electric battery, flows through a resister and to a grid. Amount of light hitting grid controls current to diaphragm. A needle in the finder indicates lens opening. The Steinheil Culminar 13mm f/1.9 lens is permanently mounted on the camera. The Cimatic has optional manual control and over/underexposure warning meter.



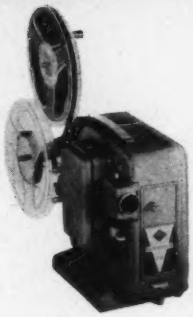
NIZO HELIOMATIC TYPE TRIFO: Here's an 8mm camera that gets around the problem of coupling an exposure meter to three separate lenses. The Nizo D-mount lenses are on a slide that brings the shooting lens into contact with a toothed gear connected to the photocell. Lining up two needles in the finder sets the exposure. Lenses are: Rodenstock Heligon 12.5mm f/1.5 normal; Rodenstock Heligaron 6.5mm f/1.6; and Rodenstock Euron 37.5mm f/2.8. All lenses in focusing mounts, viewfinders mounted on a turret.

AGFA MOVEMATIC: This is one of the first electric eye cameras to employ a principle other than the photoelectric cell. A tiny hearing aid battery sends current to a cell whose sensitivity to light regulates the flow of current. The alteration of current flow changes the diaphragm opening automatically. An exposure index ring is marked for films with speeds from 8 to 50. The Movematic has one speed, 16 fps, a 6½-ft. film run, single frame exposure and bright frame finder. The finder is parallax corrected and has a needle inside it to indicate that the electric eye is working. Wide-angle and tele converter lenses are available.

EUMIG UNILECTRIC: All you do is point the camera and push the button—no winding or diaphragm setting. An electric motor and a fully automatic electric eye make this one of the most automatic 8mm cameras around. Operating on either pen light or 4½-volt batteries, the motor drives the film at 16 fps. The Eumig-Electric also has: Eugon 12.5mm f/2.8 lens, receptacle for a really long remote control cord, single frame exposure, and provision for films with exposure indexes up to 50.

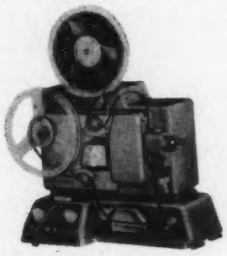


ZEISS IKON MOVILUX 8A: New 50-watt Phillips projection lamp and Zeiss Sonnar 20mm f/1.3 projection lens add up to brilliant images from a tiny machine that measures only 7 x 10 in. closed. Single 18 fps speed is new European standard, but may be varied by remote control cord with built-in rheostat. Tape synchronizer to sell for less than $50 attaches to machine for use with any recorder. Frame adjuster shifts claw rather than projector aperture so that film remains in correct optical axis. Projector is fan cooled, runs quietly.

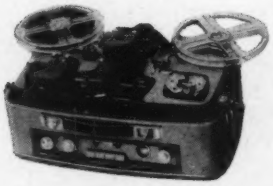


AGFA MOVECTOR F 8 PROJECTOR: Simplified threading, rear mounted reels and the new 8-volt, 50-watt lamp make this an uncomplicated but powerful 8mm projector. It has a 4-element, 20mm f/1.4 lens, swing-out arms for 400-ft. reels and provision for connection to 110-220 lines. Elevating knob is located on front of machine.

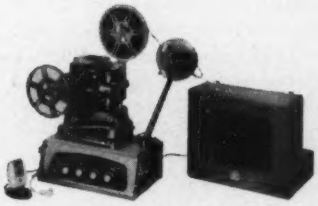
HEURTIER 8MM PROJECTOR: A compact little machine using the new 8-volt 50-watt projection lamp. Has built-in transformer for operating on 110 or 220 volts. Projector features variable speed control, built-in reel for power cord. Projection lens is 20 or 25mm f/1.5.



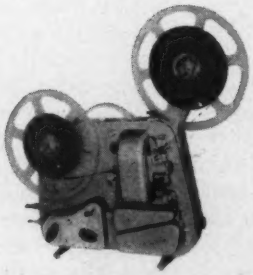
AGFA SONECTOR UNIVERSAL 8MM PROJECTOR: The Sonector gives you the choice of either of two sound systems—tape recorder or magnetic striping on film. With the Sonector Recorder/Player base you can use striped film and record voice, music or sound effects with the built-in mixer. The Synchro-Vox sound coupler synchronizes the projector with any tape machine. Lens is a Movenar 20mm f/1.4. A voltage selector allows use on 110 to 220-volt lines. Reel arms hold 400 ft. of film and swing out.



VISACUSTIC 8MM PROJECTOR: Neizoldi & Kramer of Munich have produced a machine that does almost everything—projects silent 8mm films, records and plays back magnetically striped 8mm, projects 2 x 2 slides (with an adapter) and performs as a splicer-editor. Its 4-watt amplifier has a frequency response to 8,000 cps. Other features: Reverse, or single-frame movie projection; f/1.9 lens; carrying case with built-in screen; inputs for microphone, tape recorder, and phonograph. There's a silent version of this four-in-one machine that can be converted to sound later with the addition of a Nizo amplifier.



BOLEX SONORIZER: Paillard of Switzerland now has the Bolex Sonorizer for converting the Bolex M8 and other make projectors to magnetic striped sound on film operation. Projector rests on the unit and film passes through a magnetic sound head before reaching the projector gate. The Sonorizer has provision for erasure, record-playback, built-in voice music mixer. Amplifier has 4-watt power and detachable speaker forms top of carrying case. Frequency response, 8,000 cps.



ZEISS IKON MOVITON 8MM: Using a magnetic stripe pasted on film rather than coated or brushed on, here's an 8mm sound-on-film machine that achieves a frequency response of 80 to 7,000 cps, as good as many 16mm optical sound machines. The Moviton provides for home recording of sound on film as well as playback. The amplifier is completely transistorized and the film passes through the sound head in an absolutely straight line. The machine doesn't have a speaker but sound may be played through any radio or TV set. Sound recording may be from records or microphone. Has 8-volt, 50-watt lamp and Zeiss Sonnar 20mm f/1.3 projection lens.

ONE PHOTOGRAPHER, Michael J. Abandond, had singleness of purpose: To make color portraits of the one girl you see at the right and on the following pages. We were amazed, while projecting some 72 transparencies, that his batting average was so good.

We wrote Abandond, asked the usual questions about equipment and technique. We asked what type of lighting was used in each case, and how the exposure varied. We also wanted to know how many weeks, or months, he'd spent photographing the girl to get so many moods and poses. It's not easy to set the veteran staff of MODERN back on its collective heels. But over it went when Abandond's answer came. More or less, it's just as you see it in the title of this story, center of the page.

"Taking color portraits is always a challenge to me for one reason," says Abandond. "You cannot improve the negative later in the darkroom as you can (and often must) do with black-and-white." An available light (in this case, windowlight) man, he dislikes studio lighting and other types of supplementary light. For one reason, he believes that indirect daylight gives natural modeling to a face, particularly for close-ups. Even more important, studio lights are restrictive in that the model must stay pretty much in one place. But in his own house, during a single hour in the afternoon, Abandond's model could move about freely in a window-lit room, be photographed with light coming from many different directions (see *pages 74 and 75*), for a wonderful range of effects.

"The most difficult thing about taking portraits in color by windowlight, with Kodachrome, is the fact that there's not too much light in the ordinary house—and Kodachrome is a relatively slow film. Therefore, to get some depth of field, you must shoot at slow speeds (in order to use as small an aperture as possible) and anticipate expressions so as to get them instantly, at the peak, without blurred results."

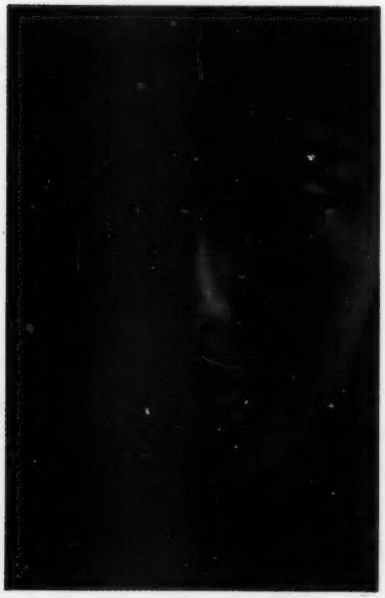
Abandond standardizes his film—uses Kodachrome Type A exclusively, and a Kodak Daylight filter when necessary. One Leica—an M3—and a 125mm Hektor lens ("I *do* like to crowd a transparency with the subject") comprise his equipment. From the results, it does seem to be meritorious to master one tool at a time!

ONE CAMERA ONE FILM ONE EXPOSURE ONE MODEL ONE LENS ONE LIGHT SOURCE ONE SITTING

By using all these "one's"—exposure, film, camera, lens, etc.—Abandond simplifies his shooting hugely. Without having to make several readings as the model moved from place to place, he was released from the snarl of traditional and time-consuming techniques such as "taking a careful exposure meter reading for every shot," "varying lenses," or "bracketing exposures." *However*, this does *not* equal a recommendation to toss your meter down the upstairs laundry chute, or to ignore the valuable aids and suggestions offered by experienced professionals and/or photographic journals. It does mean that sometimes it is well to reserve them as supplements to your own feeling about a photographic situation, and to let your eyes and even intuition be your best interpreter. Assuming that even the novice has had a modicum of experience with a camera, he therefore has had some knowledge about light, film speed and exposure. These are controls that become engrained the more he shoots. And, the more he shoots, carefully, following the "rules," the more frequently he can and should experiment and work with his eyes and his head. It's essential to *look*: to look at soft light that's reflected on a smooth cheek, at the angle of a head, or at the hair falling over someone's shoulders to frame a smile. In portraiture, probably more than in any other phase of photography, the concentration upon the model is extremely demanding. How much easier it is to work with a casual candid group! The model-photographer relationship becomes more intense. There must be rapport. And in portraiture, it is the photographer and subject together who must work the hardest, not one more than the other. In portraiture, with an inexperienced model or someone who may feel self-conscious, the photography can become a tedious, frustrating struggle. You may shoot too late, or too soon. If the subject is ill at ease it will surely show in her face. You must gain her confidence, and thus, her poise.

A business salesman with a mere four years' acquaintance (and 2¼ years' serious interest) in photography, Abandond is anticipating an even busier hobby —in color. Why color? He was trained as a painter, thinks better in color. We projected his transparencies again. Single shooting session indeed!—THE END

"Sunlight flooded through the windows from about 2:00 to 3:00 P.M. I knew it would hold for about an hour, and took a general reading, then shot and shot and shot. I worked around the room, at random, without changing the shutter speed or lens opening. No, I didn't direct her or pose her. We talked. I mentioned a place I knew interested her—France. She'd react. Or I'd bring up a book she'd read." Shooting fast, and watchful for a change in facial expression, Abandond was sure to get the most compelling ones. As she moved about, he watched the change of mood in his Visoflex reflex housing, framed quickly, made the exposure. Changing angles varied the set of her chin, in profile, *left*, encouraged the suggestion of a smile. Full on her face, light described the candid, open glance, *bottom right*. Behind her, *opposite page*, it softened, idealized by partly hiding face and highlighting hair. And, her head turned to get only extreme side light on her face, *left below*, the model became simultaneously mysterious and impish. With a long lens, Abandond could shoot from a distance within the room and still get the big imposing image. How simple it is! No reflectors to distract her. Nor flashing lights. "Reflectors give you a feeling of posed pictures, the lighting is too perfect," Abandond claims. "With window light, you can use some imagination as to what the shadows hold." Any props or off-stage bangles to rouse her interest? None. Only a mirror was used. "Letting a model stand before a mirror is very helpful in giving her a chance to watch her own actions. Then, when she hits a good pose or expression, and you like it, she can see it, and remember what it was if you ask her to repeat it." Accessory equipment? One small tripod, and one Weston meter which gave the exposure reading of f/3.2 and 1/15 sec. for Kodachrome Type A.



DAVID OCTAVIUS HILL AND ROBERT ADAMSON, ALBERT SANDS SOUTHWORTH AND JOSIAH JOHNSON HAWES, NADAR, ALEXANDER GARDNER AND TIMOTHY H. O'SULLIVAN, JULIA MARGARET CAMERON, PETER HENRY EMERSON, ALFRED STIEGLITZ, EDWARD STEICHEN, EUGENE ATGET, PAUL STRAND, EDWARD WESTON, ERICH SALOMON, DOROTHEA LANGE, WALKER EVANS, HENRI CARTIER-BRESSON, ANSEL ADAMS

"MASTERS OF PHOTOGRAPHY"

ONE OF THE MOST IMPORTANT photographic books yet to be published is *Masters of Photography*, edited by Beaumont and Nancy Newhall. It fills a long-standing need, for until it appeared the work of many of the greatest men in the field was not readily accessible to the vast majority of people interested in photography.

This seems a paradox. In other areas it is almost impossible to exist in isolation. There are museums for the visual arts, and books and reproductions galore. Music is played on the radio and in concert halls, and "canned" on discs and tapes. We teach literature in schools, and preserve it in books available to everyone.

Unfortunately, many photographers' knowledge of what has been done and what is being done by their colleagues comes only from personal association with them and from magazines and books. These sources show contemporary work almost exclusively. And museums and galleries sympathetic to photography are still, regrettably, few and far between. Except by a few people (among them, the Newhalls), photography seems to be regarded as a medium solely of the present.

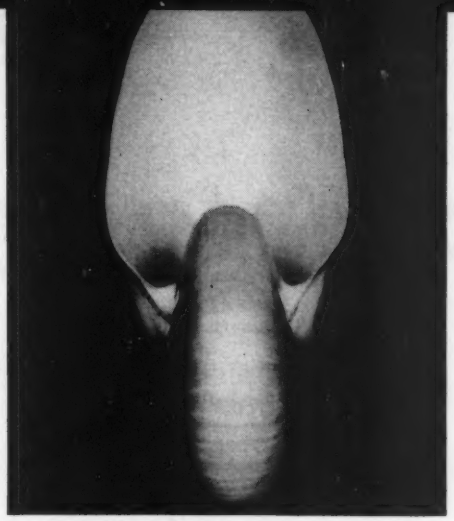
But here the work of a number of important photographers is presented together. Scanning the period from 1848 to the present, *Masters of Photography* (according to its introduction) shows the work of "19 of the masters. . . . who for more than a century have worked in photography with the unmistakable authority of genius. Each stands by himself, in the full scope and character of his work, so far as the brief compass of one crowded volume allows; each, in his life history, if he has expressed himself in words, speaks to us of what he did and why and how his own approach, his way of working, and his philosophy toward photography developed."

Masters of Photography is not intended as a substitute for galleries and museums. True, it brings pictures to many who, because of distance or other considerations, might not see them otherwise. But more important, by presenting these photographs and the stories of the men who took them together in one volume, it constitutes an important step in popularizing the visual history of the photographic medium.—THE END

***Masters of Photography* is reviewed on *page 16*.—Ed.**

Dorothea Lange, 1938.

Southworth and Hawes, about 1855.

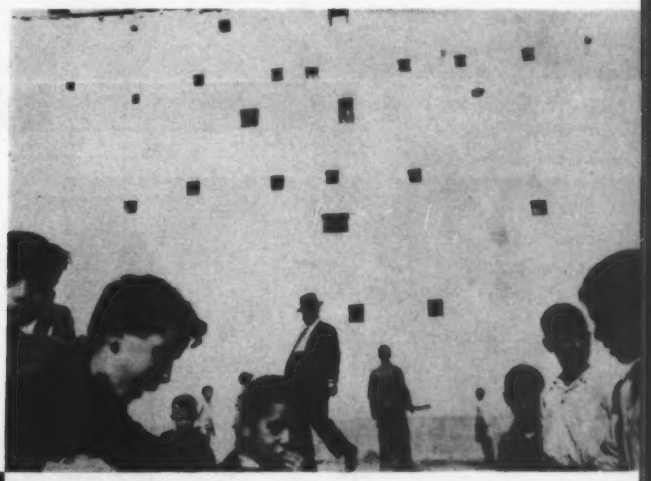


Edward Weston, 1927.

Edward Steichen, 1928.

Paul Strand, 1951.

Henri Cartier-Bresson, 1933.



Alfred Stieglitz, 1918.

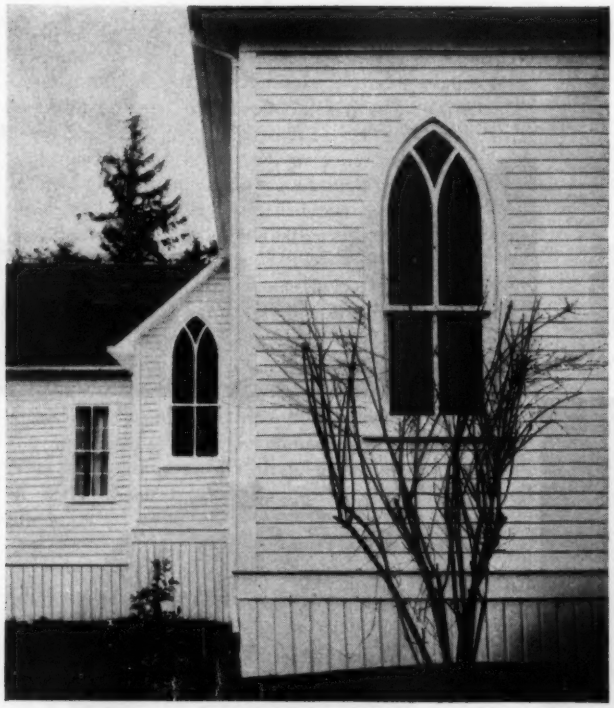
Julia Margaret Cameron, 1864.

MONTHLY CONTEST

THERE ARE ALMOST as many angles to this photography business as there are photographers. Picture angles, that is. Art Fillmore chose a high one, pointed down to exclude extraneous details, catch hurrying feet. Leonard Lessin approached his twin subjects at eye level (theirs) to make charming picture of fraternal affection. Let the subject dictate *your* angle.

Anyone may enter any number of black-and-white prints in MODERN's "Monthly Contest." Pictures must be 4 x 5 or larger, with the exception of Polaroid prints, which may be submitted in original size. Your name, address, all technical data must appear on the back of each print. No entry blanks required. *Please enclose stamped (first-class postage), self-addressed envelope* if you want unused pictures returned. All entries considered for use elsewhere in magazine. Send them to Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60 St., N. Y. 23, N. Y.

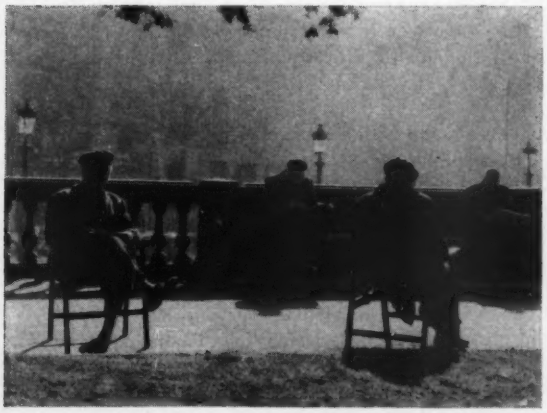
MODERN PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE $25
SECOND PRIZE $15
THIRD PRIZES $10



SMALL aperture on S.C. Wilson's Rolleiflex (f/16) provided detail fore to rear in pleasing experiment with design. Wilson, of Port Blakely, Wash., used Royal-X Pan, 1/500 sec. Third Prize.

SWOOPING curve of white line leads the eye to painters in upper right-hand corner. Ferruccio Crovatto of Trieste exposed Perutz Perpantic 18 in Zeiss Ikoflex at 1/100 and f/11. Third Prize. ▷

HURRIED clop of oriental clogs on rainy pavement is suggested by careful use of blur. Art Fillmore of St. Louis included reflection, emphasized wetness of gray day. Leica M3, Fuji film, exposure by meter. First Prize.



PLEASURE and warmth of sunny afternoon in Spanish park is reflected in attitude of subjects, carefully placed in frame by Thomas M. Love III of Philadelphia. Minolta Autocord, Verichrome Pan, 1/100 and f/16. Third Prize.

TWINS are interesting subjects in themselves, but catching an instant such as this demands a fast shutter finger and a discerning eye to trigger it. Leonard Lessin of New York shot Tri-X in Rolleiflex at 1/30 and f/4. Second Prize. ▷

LESLIE GILL

HIS WORK AND HIS INFLUENCE

ONE MAN IN PARTICULAR is responsible for still life photography as we know it today. That man is Leslie Gill. He innovated contemporary practices some twenty years ago; his outlook and approach have influenced and been an inspiration to younger photographers in the field since he began to take pictures professionally in 1935.

A New Englander by birth, Gill studied painting at the Rhode Island School of Design. After this he spent some time in Provincetown, Mass., painting and studying with a group of young American artists, writers, and intellectuals who lived and worked there during the twenties and thirties. Throughout his life his main interest was in art.

Gill's first job in New York (where he arrived in 1930) was as an agency art director. His photographic experiments began later while he was art director of *House Beautiful* magazine. He photographed, initially, because it was simpler to follow through on his own ideas than to assign another photographer, for his visualization differed radically from the "style" of anyone then working in the field. In 1935 he opened his own art-photography studio. His work was almost immediately recognized as outstanding. *Harper's Bazaar* was the first publication to use his pictures, and for them he executed countless assignments. Until his death in 1958 at the age of 50, he did editorial work for many other magazines: *Ladies Home Journal, McCalls, Holiday, Flair, Junior Bazaar, Mademoiselle, Life, Look, Town and Country* and *Good Housekeeping.*

Perhaps better than anyone else, Leslie Gill's wife, photographer Frances McLaughlin-Gill, can give us an idea of the man himself, his special sensitivity and perception.

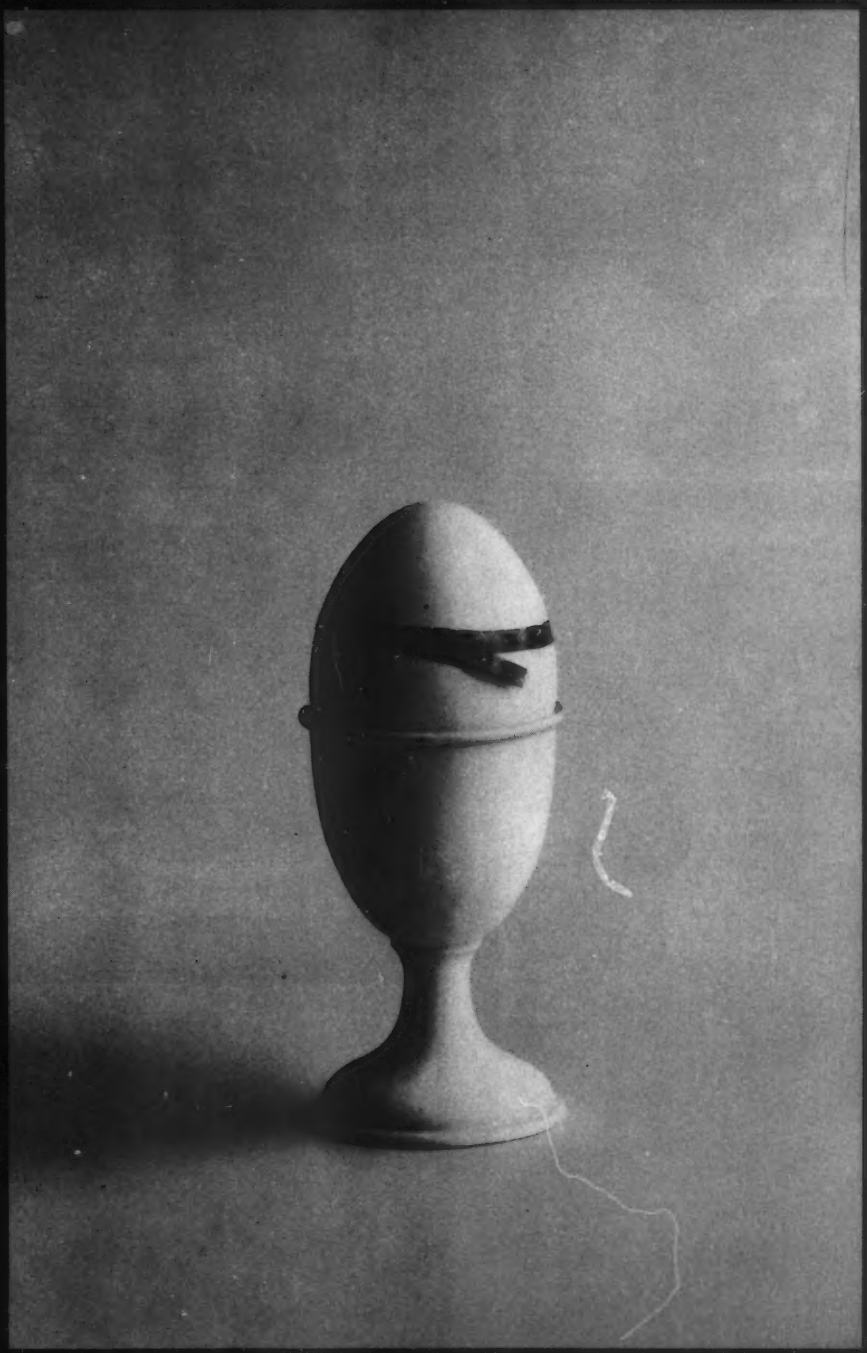
"Leslie Gill saw and found beauty everywhere, in places the rest of us might not notice. On the underside of a leaf, in a glass of water, the streaks on a window pane. He saw beauty in the morning mist lifting from a river, in the small life of a pond, in the low slanting light of sunset. He saw it all and photographed what he saw in his own sweet, endearing way.

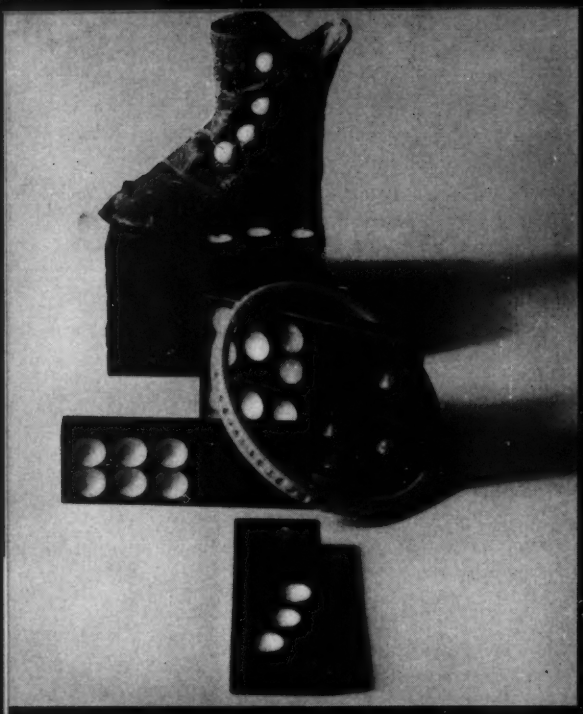
"He photographed with an eye for clarity and detail, and with a disarming, effortless simplicity. His eye was always for detail, for the sharp, precise detail he loved to get in his photographs. In the woods and fields of Canada, that he loved so much, photographing village life in Italy, or working on a studio still life, Leslie saw always with the same precise vision that was part of his genius.

"Leslie was attracted to all kinds of small, well-formed objects: old coins, a dandelion, broken glass, a lock of hair, an artichoke, old letters, a robin's egg, a rusty key, a May fly. How long could the list be? Leslie photographed familiar things that everyone has seen before, isolating them in such a way that the observer feels he is seeing them for the first time. Is this the naivete of childhood or absolute sophistication? After being married to Leslie for ten years I simply do not know.

"Leslie believed that the thing or person being photographed, not the photographer, was extremely important. His subjects are seen in a detached rarified atmosphere, above and beyond and apart from time. This 'setting apart' is particularly characteristic of his still life pictures, the detachment of the objects in space and time. Whenever and whatever Leslie photographed, his subtle understanding of taste, harmony and proportion was always at work."

In addition to Mrs. Gill, we have asked Gill's brother-in-law, photographer James Abbe Jr., art director Harlow Rockwell, and photographer Irving Penn to contribute to this article in order to give you as clear and meaningful a portrait as possible. With their help we will investigate the man and his work on the following pages.





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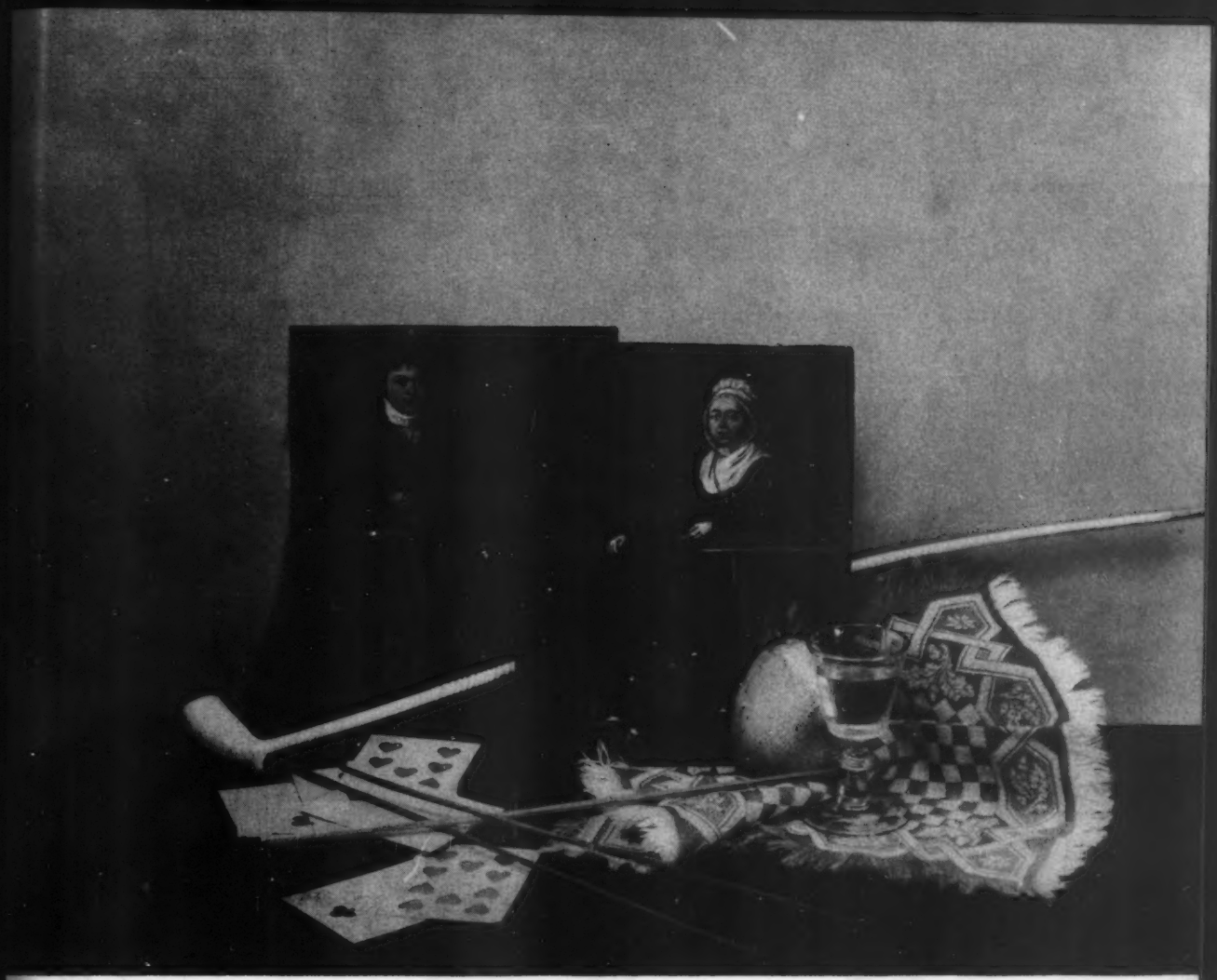


Although Leslie Gill took many kinds of photographs (covers, beauty, still lifes, fashion, portraits, and story illustrations in the editorial field, as well as his personal pictures and post-war advertising work) his influence was greatest in the area of still life. His techniques (particularly in lighting), as well as his vision represented a break with the traditional approach.

According to photographer Irving Penn, "A group of younger photographers responded to Gill's talent as soon as he appeared on the scene. Many remained in later years frankly imitative. Many more, influenced, went on to other types of work bearing the mark of Gill's inspiration. From this group grew the present American school of still-life photography, the influence of which is seen in areas far removed from the immediate one with which Leslie Gill was personally concerned."

GILL'S UNIQUE STILL LIFES WERE A DECISIVE INFLUENCE IN AMERICAN PHOTOGRAPHY

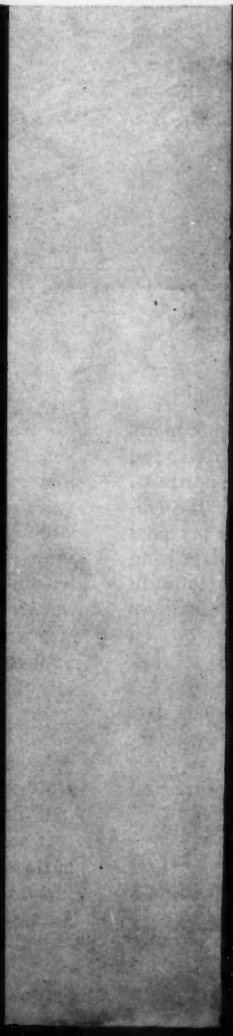
Penn continues: "A man of cultivated visual tastes, Gill was half painter, half photographer. A feather, a piece of old wood, an egg, had for him a meaning beyond themselves. Arranging them in curious relationships, he produced images of delicate and often poignant nostalgia."

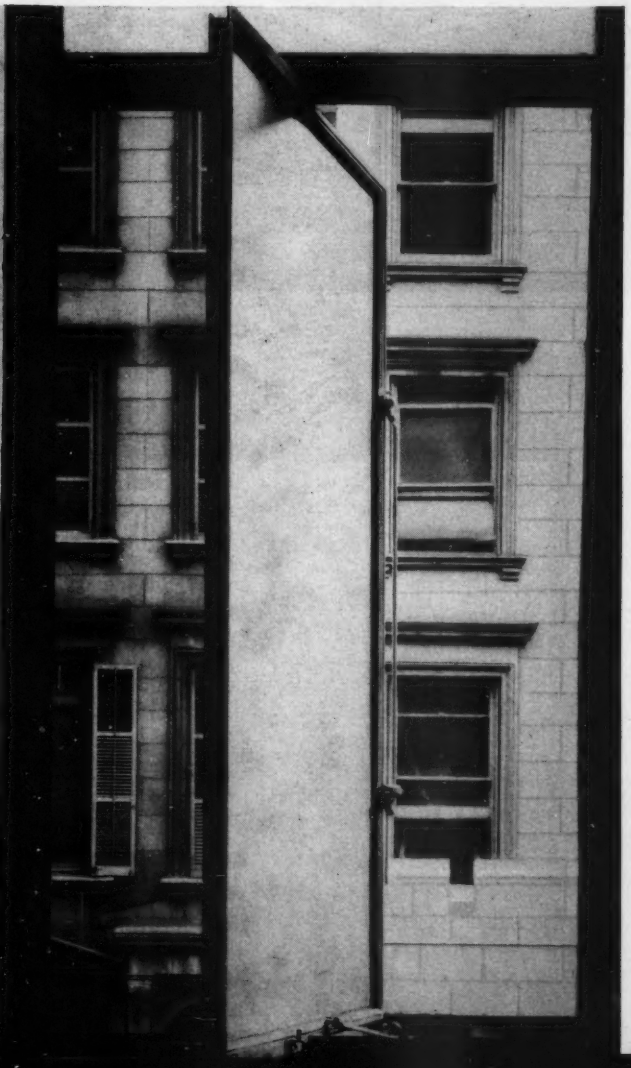
For Leslie Gill there was never a casual glance. Even his 35mm vacation shots were carefully composed. Tubas on this page and church, *opposite*, were taken with 35mm cameras, while windows *below* were shot in the studio with an 8 x 10.

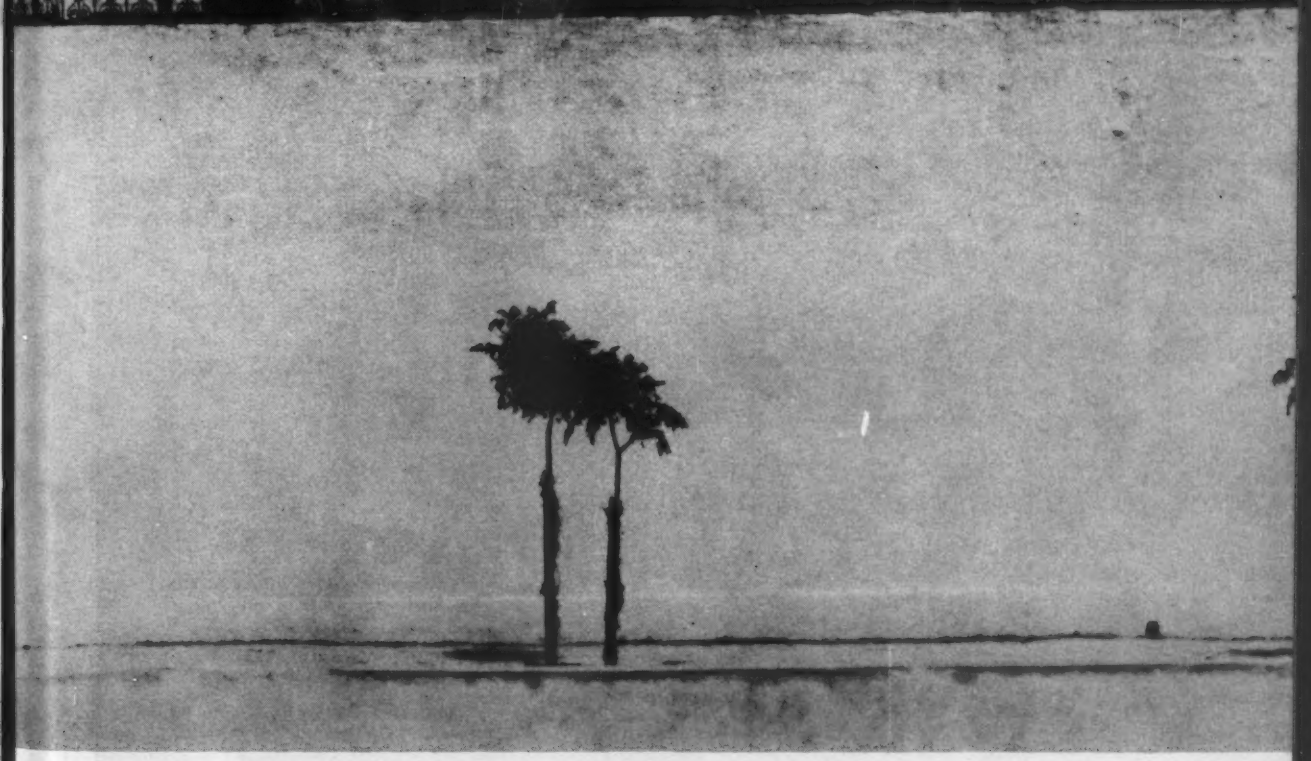
Gill did not examine things just when he was on assignment. His curiosity about and fascination with appearances was insatiable, and he photographed for pleasure as well as for profit. Although his pictures seem carefully planned, this is belied by his way of working. His still life arrangements were not figured out in advance. Always his approach was inspired rather than calculated.

That Gill had a painter's concept of dimension is self evident. In both windows *below* and church *opposite* he has used space, perspective, and balance to present a visual contradiction between the two dimensional image and three dimensional subject—and, possibly, to cause a conflict in the mind of the viewer as to exactly what is symbol, what reality.

IN STUDIO OR ON STREET, THE SAME DIRECTNESS, DISCIPLINE







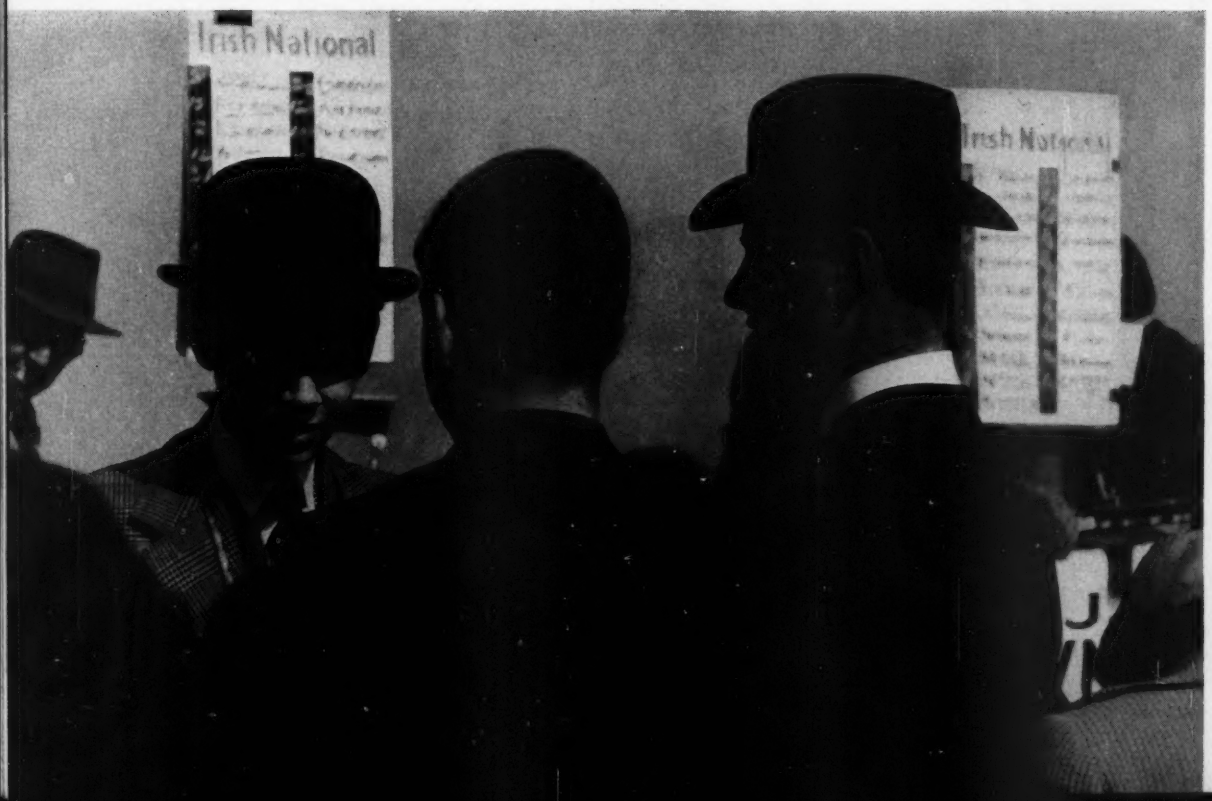
WHEN SHOOTING PEOPLE: CAREFUL COMPOSITION STILL APPLIES

"Surely," says Harlow Rockwell, "Leslie Gill was a person who truly saw things with great sensitivity and individuality. He had a feeling for the beautiful, and selective taste in the most profound sense."

Although this sensitivity was usually applied to things rather than people, Gill's photographs of people reflect the same integrity and respect for the innate dignity of his subject.

These pictures were taken on a trip to Europe in 1956. Despite their long association, his wife Frances McLaughlin-Gill never ceased to be astonished at Gill's discoveries, at what he saw and found to photograph wherever he went.

Gill loved cameras, and often took pictures for relaxation as well as for business. He enjoyed nothing more than walking in the country with a Leica ready to use.



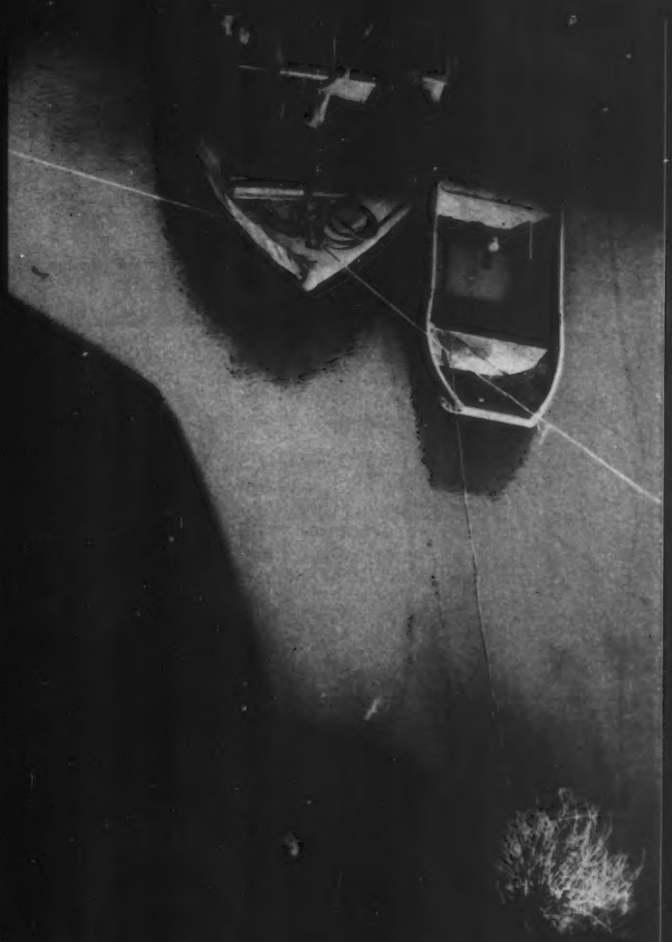
LESLIE GILL *(Cont.)*

As is the case with any artist, Gill's point of view is reflected in his work. This holds true both for his "found" and for his arranged photographs. Color *opposite* is 5 x 7, taken in barn on Gill's farm, while pictures on this page were taken in Europe with a 35mm.

Gill's attitudes have probably best been summed up by James Abbe Jr., his brother-in-law: "Always he insisted on the preservation of inherent and traditional values, and we see in his pictures a devotion and a faith in the beauty of nature and the goodness of man. Stability and calm are the keystone. Leslie Gill was a man of moderation and sincerity—and also of discipline—who believed that there are worthwhile things in life and sought to preserve them in his art."

SIMPLICITY CHARACTERISTIC OF STILL LIFES APPEARS IN UNARRANGED PHOTOGRAPHS AS WELL

DISCOVERY *no. 39*



KLAUS KAMMERICHS

All of these photographs have been taken within the last few years. "Phantoms," *opp.*, was in the 1956 Photokina exhibit, "Young Germans Behind the Camera." Technical data: early morning light, Rolleicord camera, 1/100, f/8. Ice, *above*, was photographed on an overcast day with a Linhof Technika (rollfilm back) on a tripod: exposure, 1 sec., f/32. Boats, *above*, were shot from a bridge: Rolleiflex, 1/100 sec. and f/16.

THE ABILITY to express oneself does not mushroom overnight. Growth, in any area, is a slow process. Although this month's *Discovery*, Klaus Kammerichs, is only 25, he has been working in photography professionally for the past ten years. And it is just now that he feels his aims and ideas are beginning to crystallize.

Actually, we cannot tell the complete story of the development of Klaus Kammerichs' photography. We have corresponded with him; he has written us of his thoughts and experiences. But it is often hard to articulate such things in conversation and to arrive at a satisfactory conclusion; sometimes harder to explain them in writing. The excerpt *below* will leave questions unanswered. It tells us what has happened, but not why.

"My father was an enthusiastic amateur photographer, so even as a small boy, I had a passive association with the field. In my early teens I became quite actively interested, particularly in darkroom work. When I was 15, I began a three year apprenticeship to a photographer with a small studio in my home town. It was good, fundamental training: weddings, news, passport photos, architectural and *(Continued on page 100)*

MODERN

MODERN PHOTOGRAPHY'S exclusive monthly equipment report section devoted to informative, unbiased field tests of equipment submitted to the editors for review.

MAMIYA—AUTOMATIC PARALLAX CORRECTION

Specifications: 35mm Mamiya Executive rangefinder camera. Lens: 6-element, 48mm f/1.9 Mamiya-Sekor with stops to f/16 and focusing from 3 ft. to infinity. Shutter: Seikosha MXL, 1 to 1/500 sec. plus B; MFX sync. Focusing: Bright frame view-rangefinder with continuous, automatic parallax correction. Other features: Lens is of new air space design, LVS, single stroke rapid film wind lever, rapid rewind crank, indicator shows red when shutter is cocked, indicator on bottom of camera shows if camera is loaded, automatic zero reset film counter. Price: $89.95. Importer: Caprod Ltd., 251 Fourth Ave., New York 10, N. Y.

The Mamiya Executive is a precision-made, well-engineered, smooth working, moderately priced camera.

We found the lens to be very good wide open at f/1.9, with negligible corner fall off. The optimum aperture was about f/5.6—and at this setting produced excellent results. Sharpness did not fall off appreciably when we stopped down to f/16.

Focusing is easy because of the enormous contrast of brightness between viewfinder and rangefinder. Even in the lowest lighting conditions, focusing was often easy, although the viewfinder is slightly dark—like wearing sunglasses. The parallax corrected projected frame was similar to that on cameras costing far more. And we found that wearing glasses is not a drawback when using this camera. The 50mm frame is easy to see because it is set well within the confines of the viewfinder.

Being as forgetful as many another picture taker, we not only found the film reminder helpful in telling us the kind of film we were using, but we were delighted with the red flag which let us know that the film was wound and the shutter cocked, and with the flag on the bottom of the camera which tells whether or not there is film in the camera.

How do rapid film rewinds differ? They all rewind film back into the original cartridge. It's how they do it that counts. We found that this Mamiya Executive has one of the smoothest rewind mechanisms ever. Our comment? A precision camera for an excellent price.—E.M.

TURRET ADDED TO EUMIG ELECTRIC

Specifications: Eumig Electric R. Motor drive: Four penlite batteries. Lens: Eumig 12.5mm f/2.7 plus tele and wide-angle converters on turret. FPS: 16 and single frame. Finder: Optical with matching front elements for each converter. Other features: Push button exposure meter on top of camera, motor lock, footage counter. Price: $99.95. Importer: Unimark Photo, Inc., 132 W. 31 St., New York 1. N. Y.

The need to wind an 8mm movie camera every 8 ft. or so is one of the most unnerving bits of business that the home movie maker has to face—and usually just in the middle of a great piece of action. So when the first Eumig Electric 8mm camera appeared a few years ago, it gave great

promise of better days. And the better days are just about here. The new Eumig Electric R adds a three-lens turret with tele and wide-angle converters to wind-less film making. Powered by four penlite batteries, or a 4½-volt cell, this is a camera that never has to be wound and at the same time gives a constant filming speed. Also following the trend toward simplifying exposure techniques, the Eumig comes equipped with a photoelectric cell that can be slipped out of its shoe on top of the camera. To take an exposure reading, aim the meter at the subject, press the button on the cell, hold it for about two seconds, release and read the exposure in f-numbers.

The turret also borrows a neat finder arrangement from the Eumig C3 Continental. Right next to the converter lenses there is a converter for the viewfinder. Flip a converter into place and the right finder element automatically fits over the viewfinder.

Long scenes—sports action in particular—are often hard to shoot with some 8mm cameras. The action goes on but the spring wind runs out. Often it means badly matched cuts or missing continuity.

Drop-in loading is further simplified in the Eumig. Film is threaded into take-up spool and slipped into place without pulling out or releasing the gate.

TESTS

the newest cameras
the latest films
important accessories

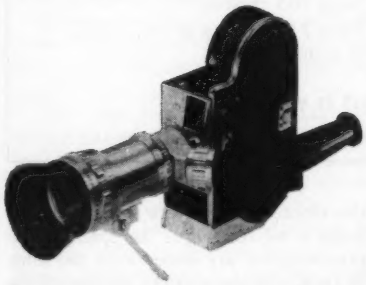
Here was a camera that allowed us to shoot for a full two minutes and five seconds if we chose to run off one entire side of a double-8 load of film.

We found that the motor, too, was quieter than on many spring-wound cameras. This proved to be advantageous in filming off-hand scenes of children who in the past seemed to have ears attuned to the particular wave length of 8mm cameras.

But in the final analysis, it's the resulting film that makes a camera good, bad or indifferent.

We were able to decide two things from test footage shot with the Eumig. The lens provided a sharp image and the film itself was evenly exposed. The latter was mainly due to the steady 16 fps rate of the electric motor and the accuracy of the meter.—M.A.M.

BOLEX H-16MM: ONE LENS, ZOOM FINDER



Specifications: 16mm single lens movie camera. **Lens:** 1-in. f/1.8 Lytar in focusing mount. **Finder:** PC-12 zoom finder matched for lenses of 16, 25, 50 and 75mm focal length. **FPS:** 8, 16, 24, 32, 64 and single frame. **Other features:** Parallax correction down to 18 in.; built-in exposure guide; automatic threading; automatic, audible footage counter returns to zero; continuous run lock; extended shaft for addition of electric motor; 16-ft. motor run; accepts cable release. **Price:** $200, with 1-in. f/1.8 Lytar lens. **Importer:** Paillard, Inc., 100 Sixth Ave., New York 13, N. Y.

The Swiss have finally economized (but only in the best sense of the word), and are now offering the Bolex H-16M camera with a single lens rather than a three-lens turret. This should be an inducement for those movie makers who flinch at the price of a three-lens turret machine, but who respect the tradition of Bolex performance. Physically, the difference in turret is the only one between this and the standard Bolex H-16. Added to that, a zoom finder gives the photographer a good deal of working versatility, and in some opinions, tends to make him more thoughtful about exploring all the possibilities of that lens.

A slightly different balance was noted in the H-16M. Doubtless, this is due to the lack of the turret. However, this is certainly not a difficulty, and the camera handles well and produces a sharp image.

Another change in the Bolex 16mm line is that the H-16 Leader is now known as the H-16T. A three-lens turret model, it also comes with the PC-12 finder (a true optical zoom finder, by the way) and, with the 1-in. f/1.8 Lytar lens, is priced at $250. The H-8 Leader has been changed to the H-8T and also has the new PC-12 finder.—D.J.

EYE TO THE FUTURE; THE B & H INFALLIBLE

Specifications: Bell & Howell 127EE Infallible still camera. **Film size:** 127. **Lens:** Fixed focus f/8 doublet. **Diaphragm:** F/8 to f/45, automatically controlled by electric eye circuit and photocell. **Dimensions:** 3¾ x 2⅞ x 4⅝. **Viewfinder:** Picture window type. **Other features:** Flashgun for M-5 and M-25 flashbulbs, footage scale for flash. **Price:** $79.95 with flashgun and leather carrying case. **Manufacturer:** Bell & Howell.

Bell & Howell's 127EE Infallible, the first electric eye still camera to reach the camera store shelves, gives a

strong indication of what future cameras will be like. With the Infallible, and its built-in automatic exposure system, you point the camera and push the shutter release. The photocell and electric eye circuit, similar to those found in B & H 8mm movie cameras, set the lens diaphragm.

Of course, this is only a beginning —now it's a camera that's best used in open sunlight and for snapshot type pictures. It's not for the advanced amateur. Exposure on our sunlit shots was adequate and in some cases really good. However, you can't wander off into deep shade with the Infallible's f/8 lens and 1/50 sec. shutter speed. The camera is designed to handle 127 roll films with an exposure index of 32—Ektachrome, Anscochrome, Kodacolor—and black-and-white films with an exposure index of 100, such as Verichrome Pan. As yet, there are no color films of E. I. 100 in the 127 loads.—M. A. M.

IN NEXT MONTH'S MODERN

Giant 35mm issue! The 35mm in journalism, with a peek into the *Milwaukee Journal* darkroom.

The Kodak BULLETIN

'Poly' magic and

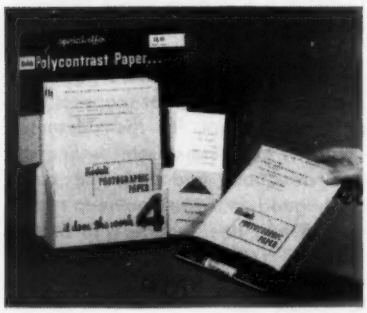
A low-cost introduction to a highly versatile paper . . . a quick rundown on the good news about a favorite film . . . a tip on safelights . . . why an expert's camera should be easy to use . . . and what makes a generator flasholder produce —> —> instead of —> <— !

Paper of the future?

Will Kodak Polycontrast Paper ever completely replace conventional types of enlarging paper, in both amateur and professional darkrooms? Not for a while, certainly. But the word is spreading . . . and the word is *convenience plus quality*.

For some time in these Bulletins, we've been telling you about the convenience of Polycontrast . . . in *one box*, a paper equivalent to *all four* grades of any conventional paper . . . plus three *half-grades* you can't even buy . . . a complete supply of all grades as long as there's *one* sheet left in the package . . . no *leftovers* of odd grades going stale . . . *fewer* packages to open and store . . . opportunity to buy in economical *larger* packages, because you buy only one . . . no running out of a given grade at *midnight*, and being stuck because the photo shop is closed . . . and so on.

Now . . . to make it handy for more people to try out this wonderful variable-contrast paper . . . we've come up with a



trial kit (see cut). It's a 25-sheet pack of 8 x 10-inch Polycontrast G, fine-grained high-lustre, double weight, with the two most basic Polycontrast printing filters, the 1 and 3, *thrown in at no extra cost*. A $4.40 retail value for $3.20 list.

Without a printing filter, Polycontrast is No. 2 paper. So, in this trial kit, you effectively have No. 1 paper (for high-contrast negatives) . . . No. 2 (for normal negatives) . . . and No. 3 (for flat negatives). If you commonly make negatives that are so flat they make squishing sounds in the enlarger, spend 60 cents more for a No. 4 filter . . . and you have the equivalents of all the grades of print paper you can buy.

This kit is a real smart buy . . . and a ticket to discovery, for anybody who hasn't yet discovered the delights of Polycontrast. Look for it at your Kodak dealer's.

The Amazing Mathematics of Polycontrast Paper and Polycontrast Filters

25 sheets of Polycontrast . . . or Polycontrast Rapid . . .

with No. 1* Filter equals 25 sheets of No. 1 paper
with No. 2 Filter equals 25 sheets of No. 2 paper
with No. 3* Filter equals 25 sheets of No. 3 paper
with No. 4 Filter equals 25 sheets of No. 4 paper

Same 25 sheets . . .

with No. 1½ Filter give you 25 sheets in-between No. 1 and 2, for precision printing, subtle effects
with No. 2½ Filter give you 25 sheets in-between No. 2 and 3
with No. 3½ Filter give you 25 sheets in-between No. 3 and 4

This adds up to 175 choices, so . . .

after using 1 sheet, you still have 168 choices
after using 2 sheets, you still have 161 choices
after using 10 sheets, you still have 105 choices
and for the last sheet, you still have 7—a choice of No. 1, 1½, 2, 2½, 3, 3½, 4—to fit any negative!

No wonder people say Polycontrast is wonderful!

*These two filters (1 and 3) are included in the 25-sheet 8x10 Polycontrast Trial Kit

Safer safelights

For Polycontrast printing (see above) you need a light-amber Kodak 0C Safelight Filter . . . instead of the usual greenish-yellow 0A. The 0C is also a superior filter for use with other enlarging and contact papers . . . and if your 0A has attained retirement age, we suggest replacing it with a new 0C.

Reason? The 0C has a wider margin of safety. Safety is a relative thing . . . a matter of minutes and distance of exposure . . . and an 0A in good condition is safe when used within its recommended limits. But we all have a tendency to crowd those limits . . . with safelights too close to the tray or enlarger . . . or bulbs a bit too big . . . or safelight exposure of the dry paper a bit too long.

Thus, the extra safety margin of the 0C helps protect against our own bad habits . . . and against the insidious kind of concealed fog that is masked by the print image, doesn't show up in the white margins, but *does affect fine image quality*. The 0C is extra quality-insurance . . . with any paper.

Easy gets it

Any expert knows a really good camera is *easy* to use. It is not necessarily a simple camera. Seldom is it a cheap one. But always it is an instrument of refinement, designed to be useful under all sorts of conditions . . . and *easy to use*.

It helps the photographer get the picture by leaving him free to concentrate

Plus-X Pan

on the scene, rather than the camera controls. In other words, it's *easy to use.*

That's why we stress that the new Kodak Signet 80 Camera "does everything so easily." It is a complex and precise mechanism—but it works with easy, no-nonsense convenience.

Easy exposure control, because the Signet 80's built-in photoelectric meter

measures light and announces its findings in modern EV Numbers.

Easy focus control, with extra accuracy, because the "spot" in the center of the finder is color-contrasted with the rest of the field. Bluish and pinkish images overlay and cancel each other out when precisely superimposed.

Easy view-framing, because the brilliant finder shows your subject *natural size,* with bright-line corners that define the exact field of coverage.

Easy lens interchange, because the Kodak Signet 80 has a unique scissor-lock and safety latch that are much quicker to operate than the usual screw-in or bayonet arrangements. You can switch to wide-angle or telephoto in seconds. The rangefinder couples instantly to each lens . . . operates from 2½ feet to infinity with all three lenses.

Easy film loading, because there's no threading, no counter to set, no film leader wind-off to reckon. Everything's automatic. Drop the film in. Close the cover. Wind until the film stops, and you're ready—film leader correctly wound off, counter set at "1," shutter cocked.

If you find such practicalities interesting (and who doesn't?) put 'em through a fast count-down at your Kodak dealer's. Just ask to see the new Kodak Signet 80 Camera—the easy "80."

Old friend gets new plus

Perhaps you've already seen (and used) the new Kodak Plus-X Pan Film with "See Instructions, Improved Type" overprinted on the carton. Now, new cartons are making their debut, labeled *Kodak Plus-X Pan Film.*

Either way, the improvements are notable.

Graininess is reduced in Plus-X Pan. It's rated "extremely fine," approaching the micro-fine grain of much slower films. Use new Plus-X Pan where you plan extremely high enlargement.

Sharpness has been boosted to "very high," compared to "high" for the older Plus-X emulsion. In part, this is due to a thinner emulsion which reduces light-scatter between the silver halide grains during exposure as the light goes down through the emulsion to form the latent image. You see the difference in the negative. It looks sharper—and is—with details clearly separated and crisply defined. You see the difference again in enlargements.

New latitude, particularly in increased tolerance to overexposure, helps you get usable negatives under a wider range of conditions. You can better hold both highlight and shadow detail over an extreme brightness range.

Exposure index for new Plus-X Pan Film is the same as before, ASA 80 daylight. This includes the usual safety factor built into all ASA ratings. Which means you can actually use a "meter setting index" of about 200, with correctly adjusted equipment. (The higher "MSI" helps you increase sharpness and reduce grain.)

Development rate is much faster with new Plus-X Pan Film. So, you win on another count if you do your own processing. Normal time in Kodak Developer D-76 at 68°F. is only 7 minutes in a tray, 8 minutes in a tank.

All in all, we feel new Kodak Plus-X Pan Film is terrific. Try a couple of rolls and you'll see why. Price is the same as before—just 85¢ for a 135 20-exposure roll, $1.10 for the 36-exposure. Your dealer has Kodak Plus-X Pan Film now.

A-C to D-C in a G-C flash

The generator in our Kodak Generator Flasholder is an alternating-current → ← → ← → ← → generator. The capacitor that stores the electric charge is a direct-current → → → → → device. Now, how do we convert the → ← → ← → into → → → → → so the capacitor will fill up and flash the bulb the instant you press your shutter release?

We use this:

It's a tiny germanium-diode rectifier which filters out the ← and transmits the → : An electrical one-way valve that lets only the → → through, and prevents it from leaking back from the capacitor for a couple of minutes—long enough to aim and shoot.

Although the Kodak Generator Flasholder is a very neat, compact unit—hand-size, even folding to fit your pocket—it ingeniously contains an efficient electrical generator, the rectifier above, a dual socket which correctly positions M-2, M-5, M-25, 5 and 25 bulbs and needs no adapter, an efficient mirror-finish reflector, electrical connectors to hook up with the shutter of your camera—and a flash computer on the back. At a rapid ¾-turn of the winding knob, you have all the juice for one flash—you never buy batteries, never have a battery to go dead. This is really modern flash . . . $13.95 with Kodalite fittings, $14.95 with camera shoe. Let your Kodak dealer show you.

Prices are list, and are subject to change without notice.

Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Technical Assistance By Morris H. Jaffe

How to Shoot a . . .

FARM MOVIE

FAMILY FILM MAKING often lapses into just a state of mind—that is, you think about making movies but the camera stays on the shelf. One reason may be that you're tired of shooting the same old thing every time. A good way to put life back into your filming is to seek out new and interesting backdrops for your movies.

With this in mind, MODERN's editors journeyed to a farm to see what kind of movie could be made with just a few simple ideas in rural surroundings. We were captivated by the animals, machines, landscapes and people that were part of everyday farm life.

We soon discovered that you could point the camera almost at random, start the spring motor and come up with eye-catching scenes. We also discovered that being surrounded by visually exciting subjects can lead the movie maker astray—inviting him to film without thinking too carefully about how each scene relates to another.

We decided that what our farm movie needed was a point of view that would serve to give it continuity and at the same time convey what we saw and felt to our eventual audience. A story line as simple as the reactions and impressions of a couple of youngsters to the farm itself would provide all the framework needed to hold the film together.

We also decided that with the limited amount of time available, and the even more limited supply of film, a good way to tell about the farm would be in montage—a group of scenes in rapid sequence. The two youngsters would provide a focal point and prevent the film from becoming too episodic.

If you decide to do your own farm movie in this way, remember to shoot lots of close-ups. Long shots are all right here and there, but close-ups showing lots of detail, illustrate things more intimately. The beginning of your film, for example, may be used to substitute for a title or as an *(Continued on page 100)*

FAMILY MOVIE CAMERA No. 10

Even ordinary situations like gathering eggs in the morning can be approached from a fresh angle if you use close-ups to tell what's happening. The close-up can be first, followed by a cut to an overall view of chicken yard activity.

A good long shot may sometimes take the place of a title. Here, farm buildings, fields, quickly tell what the movie is about, set the mood, performing much the same task as an opening title.

Children and animals can mean charming, natural footage. Don't pose or direct, but simply let the youngsters follow normal inclinations. Since animals tend to move about, use medium distance to assure getting the whole scene without panning.

We got our film off to a quick start by having the boys run out of the farm house. A similar idea might be expressed through a medium shot of a tractor being driven into the field, with the boys riding along side the driver or on the hay rick.

If you have a tele lens you'll be able to film close-ups without getting too near the subject. Here, we had the youngsters throw hay at the camera, but since we were able to stand several feet away, we filled the frame without endangering the lens.

Try reversing usual order of shots in a sequence by beginning with a screen-filling close-up and then working back to a medium or long shot. Hold close-ups only as long as they provide interesting footage. Keep close-ups of static subjects—idle machines, for example—to no more than seconds.

A cut to a hay fight followed naturally after the previous sequence. Actually, just exposing youngsters to a hay loft can result in a variety of scenes that require no planning at all. You'll need a fast lens, f/1.4—for color, or use fast black-and-white film for this one.

Reactions of youngsters to new experiences are often spontaneous. Here we were ready to catch the expression on the face of one boy as he ate a green apple from the tree.

We chose to end our film with the two boys in a state of exhaustion. But you might try shooting from your car as it travels down the road way from the farm. Close the lens diaphragm slowly for a fade-out.

1958 INDEX

For the convenience of its readers, MODERN has prepared this index to the articles which appeared on its pages during 1958. Designed to help you find any item with a minimum amount of searching, it has been separated into categories according to subject matter. Movie material is listed in a separate section.

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HEATH, DAVE (#36)	Patricia Caulfield	July	76
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(ACCESSORIES) Grip-Pod, New Kilfitt	Frank Wolfe	July	86
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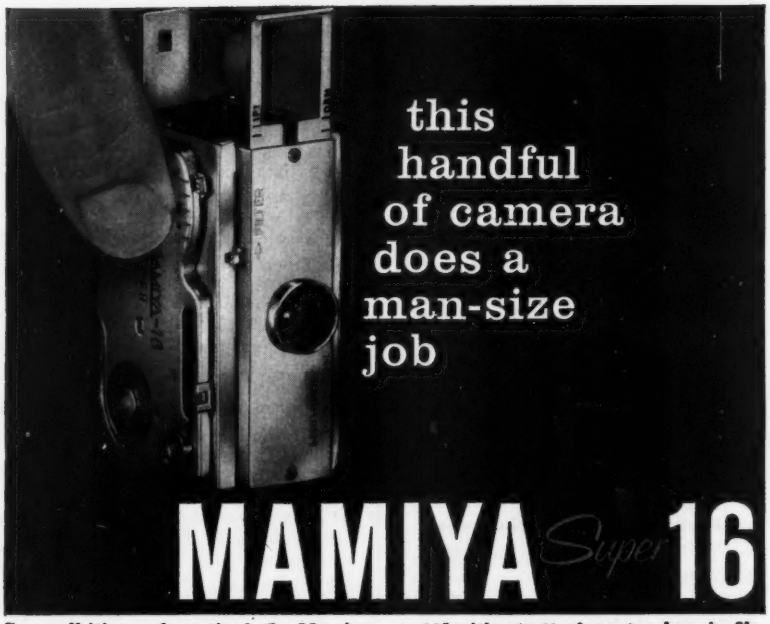

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FAMILY CAMERA

(Continued from page 96)

establishing shot, as in the top picture on *page 96*.

We got our film off to a quick start by shooting a few feet of the kids running out of the house. This also helps set up a fast pace for the movie.

Instead of following the normal routine of long shot first, then medium shot, and finally a close-up, we reversed the procedure. In the third shot on *page 96* we show a close-up of a horse, with hands patting him on the head. Since close-ups focus attention much more quickly than overall images, the audience is more easily led into the next scene—which might show the youngsters astride the horse and rambling about.

The same idea is followed in the shot of the eggs in the basket. A cut to the chicken coop and then back to the close-up of the youngsters with a calf, *page 97*, keeps the film going.

Above all, don't worry about the time of day that's best for exposure. As soon as you can get a reading with your meter, start making movies—and keep shooting until it's too dark for adequate exposure. Your color rendition may be a bit warm early and late in the day, but they'll help tell the story by emphasizing the time of day.—M.A.M.

DISCOVERY

(Continued from page 91)

industrial. The most challenging to me was industrial work, so when my apprenticeship ended, I went to work with a well-known industrial photographer in the Ruhr valley. It was here that I first began to be aware of the creative potential of the medium."

Kammerichs was deeply affected by a statement of the French writer Malraux which linked photography to the other visual arts. Malraux pointed out that when a photographer takes an active part in organizing his subject, (i.e., when he moves an apple from one place to another in a still life) the compositional problems he faces are identical to those confronting a painter. After this, Kammerichs could no longer regard photography as isolated from the arts.

Kammerichs began to work in the creative arts, drawing, painting, and making abstract compositions in color, as a means to greater understanding of the visual world. For the past two years, he has been studying graphics and graphic arts at the State Academy of Art in Dusseldorf, Germany. When this formal education is complete, he will return full time to photography with an attitude toward the meaning and importance of his work very different from that he maintained at the beginning of his photographic career.—P.C.

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Are you filming enough close-ups? They may be the missing "extra" your movies need.

Eisenstein, the great Russian director, once demonstrated the fantastic versatility of a single close-up of a young man. He spliced the same close-up into several different scenes. In each case the close-up appeared to express something different—pathos in one, humor in another, frustration in a third.

If you haven't been using close-ups in your films, you're passing up the most dynamic and often startling technique in motion pictures.

Plenty of potentially fine amateur and professional productions have fallen flat simply because they present a facade rather than the essence of an idea. One of the instruments for putting across the important details of a film is the close-up. But it can do even more. Often, a close-up can transform the commonplace into a fascinating screen image, or add punch to a necessary but perhaps impossibly dull scene.

Important, too is the role the close-up can play in maintaining screen continuity. You have two scenes that should make at least a magnificent sequence—but somehow when you think about it, they just don't seem to cut together. Perhaps it's a group of people standing on the deck of a boat at dawn watching the sun rise over the hills on the nearby shore. You want to cut to a sailboat moving majestically before the morning breeze. The direction of the action in each is quite different, making a smooth cut difficult. So, you move into the group and aim your finder at one person. His head fills the screen and the only action is a turn of the head toward the new interest—just enough to bridge the two scenes.

Let's analyze our mythical close-up for a moment. Most people are self-conscious actors, but the simple action of turning one's head is natural and requires only the simplest direction on your part to make the performance of the movement believable.

It's always a good idea to keep any direction uncomplicated—particularly in close-ups. Once your subject understands precisely what you want you'll avoid that uncertain stare into the lens.

If you had wanted to show what the morning sun felt like to someone on the boat, you might have simply asked him to raise his head slowly toward the sun, with eyes half closed to keep out the glare.

Don't hold close-ups too long on the screen. Cut them at the point where they have nothing more to say. We know one film editor who cut a series of close-ups together where each shot in the sequence lasted less than a second. Incidentally, fast cutting may cover up an awkward action or expression in a close-up.

While many film makers switch from normal or wide-angle to a tele lens for a close-up, avoid standing in precisely the same spot for both shots. If possible, move in a bit closer and change the camera-to-subject angle. Changing the angle provides greater variety and a new way of looking at a subject, making for greater viewer interest.

Where should you splice the close-up? Well, you may plan very carefully to use it between two specific bits of footage in a sequence and later find that it may be more effective somewhere else.

The Bridge on the River Kwai, one of the best photographed and edited films of recent years, makes startling and radical use of the close-up.

A long shot of vultures hovering over the prostrate form of a man is followed by a close-up of a swooping kite that for an instant looks like a real bird. The shock effect is tremendous, almost jolting the viewer out of his seat. At the same time it serves as a climax to one sequence and a bridge to the next. Where and how you use the close-up is a matter for your taste and judgment.—THE END

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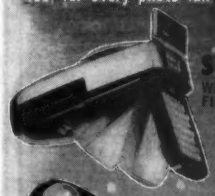
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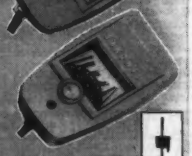
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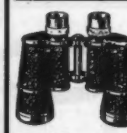
KODAK PROJECTORS

Cine Kodak Showtime 8mm proj.	123.50	84.95
Cine Kodak Showtime w/variable speed control	139.00	98.95
Brownie "300" 8mm movie proj.	64.95	46.95
Brownie "500" 8mm movie proj.	79.50	57.95
Kodascope Royal 16mm movie proj.	295.00	220.75
Kodak "300" 35mm slide proj. w/readymatic changer	64.50	45.95
Kodak "300" w/Airequipt changer	74.50	52.95
Kodak "500" w/Airequipt changer	87.50	62.00



BINOCULAR SALE

LIFETIME GUARANTEE

7x35 Kalimar IF	29.95	21.50
7x35 Kalimar CF	32.50	22.50
7x50 Kalimar IF	37.50	23.50
7x50 Kalimar CF	39.50	25.50
7x35 CF Wide Fld.	53.00	37.50

Prices include case & straps
Add 10% Federal Tax

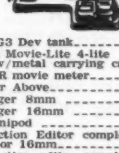
BRAND NEW EXPOSURE METERS

Weston III w/case reg.	32.50	21.95
Weston Direct Reading	18.95	13.95
G.E. Golden Crown w/case	34.50	23.95
Alpex meter w/case	14.95	5.95
FR meter w/booster case	9.95	6.95
Sekonic meter Booster w/case	14.95	9.75
Walz Norwood Super Director	19.95	14.95

BARGAINS IN New Slide Projectors

B&H Robomatic projector	149.50	89.95
Bell & Howell 708 Duo w/case	55.90	42.50
Kodak Cavalcade Auto projector	149.50	119.50
Kodak auto 300 projector, Airequipt	74.50	54.50
Kodak readymatic 300 ojector	64.50	46.95
Revere 888D automatic projector	159.50	109.95
B&L Balomatic projector 500 watt	149.50	109.50
Argus 500 watt Electromatic projector	99.95	72.50
Mansfield Midway 300 watt with Airequipt	39.50	37.50
Golde Coronet 300 manual projector with case	27.50	21.50
Mini-Projector with zipper case	37.50	28.95

MOVIE SUPPLIES AND ACCESSORIES REDUCED



	List	United Price
Morse G3 Dev tank	34.50	25.90
Unicam Movie-Lite 4-lite unit w/metal carrying case	19.95	12.95
Walz DR movie meter		5.95
Case for Above		1.00
Cinelarger 8mm	19.95	14.50
Cinelarger 16mm	19.95	14.50
Cine Unipod	9.95	5.95
Bain Action Editor complete for 8 or 16mm	54.50	29.50
Craig action editor complete for 8 or 16mm	79.95	54.50
Kalart EV-8 action editor	39.95	28.95
Premier master movie titler M2	37.50	26.50
Accessory kit for above		8.95
Keystone quick dry splicer	3.50	2.55
Mansfield junior splicer	2.95	1.95
Mansfield senior splicer	9.95	6.95
Logan 200' 8mm reel chest	3.95	2.49
Logan 300-400' reel chest 8mm	4.95	2.79
Logan 400' 16mm reel chest	5.95	3.69
Camera pistol grip with cable	7.95	3.95
Magic Plastic Titling outfit	5.95	4.95
Mittens movie title letters No. 2 sets	11.95	7.95
Leica to "C" mount converters	5.95	4.50
Exakta to "C" mount converter	12.95	9.50

UNICAM REELS & CANS

	Per Set	3 Sets For
200 ft. 8mm Reel and Can	.79	1.89
300 ft. 8mm Reel and Can	.88	2.29
400 ft. 8mm Reel and Can	.96	2.49
400 ft. 16mm Reel and Can	.96	2.49

MINIMUM ORDER $5.00

FAMOUS UNICAM SCREENS SPECIAL

Unicam 40x40 Crystal beaded with stand	17.95	10.95
Unicam 30x40 Crystal beaded with stand	16.95	9.95
Unicam 37x50 Crystal beaded with stand	19.95	11.95
Unicam 50x50 Crystal beaded with stand	21.50	12.95
Radiant Picturemaster 30x40	18.95	13.30
Radiant Picturemaster 40x40	20.95	14.75
Radiant Picturemaster 37x50	23.95	16.80
Radiant Picturemaster 50x50	26.95	19.90
Radiant 40x40 model W wall screen		12.95

LATEST MODELS

SALE

FOTOLARGER

- ★ For all negs from 35mm to 2¼x3¼
- ★ Exclusive distortion control
- ★ Cool aluminum lamphouse
- ★ Rotating glassless neg. carrier
- ★ 360° Tilt for horizontal projection & distortion control
- ★ 2" forward extension for extreme cropping.

MODEL "E" DIFFUSION

	List	SALE
Without Lens	$39.95	$28.50
w/90mm f4.5	52.45	36.95
w/90mm f4.5	59.95	41.95
w/51mm f4.5	56.95	39.95

Accessories for Above Fotolargers

4½" Dble condensers, 2¼x3¼	$4.39
32mm Dble condensers for 35mm film	3.89
3½" Dble condenser, 2¼x2¼	4.49
Copy Back (Converts enlarger for copying)	7.19
Neg. carriers 2¼x2¼, 2¼x3¼ or 35mm ... each	2.95

DeLuxe FOTOLARGER JR. Model #2

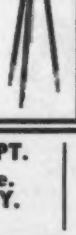
- ★ For all negs from 35mm to 2¼x3¼
- ★ w/neg. carrier
- ★ w/90mm f6.9 lens
- ★ Diffusion Model
- ★ 13x16 Base Board—Red Filter

List 29.95
SAVE $8.00
$21.95

DARKROOM SPCLS & BIG SAVINGS

	List	United Price
Yankee Loadomat developing tank	10.95	7.95
Yankee 4x5 Agitank for cut film	8.95	6.95
Yankee Safelight with 3 filters	4.95	3.85
Yankee Agitrays 11x14 set of three	9.95	6.95
Airequipt Dialmaster Easel 11x14	19.95	13.95
Airequipt 4-way easel	8.95	6.25
Airequipt Photocrat printer	16.95	11.95
Airequipt Junior printer	12.95	8.95
Ace Hard Rubber trays 5x7	1.05	.74
Ace Hard Rubber trays 8x10	1.75	1.23
Ace Hard Rubber trays 11x14	3.65	2.55
Brumberger 5x7 safelight OA	5.95	4.25
Brumberger safelight slides	.98	.69
Brumberger 8x10 Paper safe	13.95	9.95
Brumberger 11x14 Paper safe	24.95	17.95
Carr cut film hangers	1.20	.79
Cesco 32 oz. porcelain graduate	2.20	1.59
Cesco 64 oz. porcelain graduate	3.00	2.15
Richards 18" deluxe washer	24.95	17.95
Fedco Focus-Rite enlarging aid	2.25	1.75
Fedco electric dryer 11½x15	9.95	6.95
Premier Roto-Dryer 24x28	49.95	34.95
Premier Roto-Dryer 12x28	27.50	18.50
Arkay electric dryer 13x15½	20.75	14.95
Gra-Lab Luminous timer	24.95	17.95
Time-O-Lite professional timer	32.50	23.50
Spot-O-Matic enlarging photometer	15.00	10.95
Weston dial thermometer	7.25	5.45
Pelouze chemical scale. Avoir or metric	11.75	8.30
Morse G-3 developing tank. 8-16-35mm film	34.50	26.95
Arkay 8x10 Print washer	5.25	3.95
Arkay 11x14 Print washer	8.95	6.25
Precise 11x14 adjustable enlarging easel	6.75	4.95
Print roller 8" twin. ball bearings	2.60	1.89
Photo Darkroom Guide Book		1.95
Fidelity 4x5 cut film holders graphic type	4.50	3.15
Kodak darkroom timer	10.50	7.75
Kodak auto tray siphon	4.95	3.70
Kodak Brownie darkroom lamp kit	1.75	1.39
Kodak 2-way safelight OA	7.10	5.40
Kodak dayload developing tank	11.50	8.95
Kodak 35mm Ektachrome processing outfit	29.75	24.50

UNICAM Geared Action Elevator Tripod



- ★ Extra 90° tilt on panhead
- ★ Geared for quick action, raising and lowering
- ★ 3 section model
- ★ 74½" opened, 28½" closed, 12" elevator rise
- ★ Aluminum anodized legs with non-skid tips

List $21.95
Special **$12.95**

ACCESSORIES FOR STILL PHOTOGRAPHY BIG SAVINGS

	List	United Price
Ultrablitz Jet II strobe unit	69.95	49.95
Ultrablitz Comet strobe unit	54.95	39.95
Mecablitz 500 strobe unit. Demonstrators	89.95	49.50
Mecablitz 100 transistor strobe	49.95	37.50
F-R model II electronic flash	54.95	39.95
Braun Hobby Automatic strobe	109.75	77.50
Norwood Super Director exposure meter	19.95	15.50
Walz Direct Reading meter, still or movie		5.95
Weston Master III Ruggedized with case	32.50	22.75
General Electric Golden Crown with case	34.50	24.50
Leica M3 Meter. Used	39.00	19.95
F-R Exposure meter with Light Booster & case		8.95
Bulk Film loader. Holds 100' film	9.95	4.95
Tilt Tops heavy duty	3.50	2.49
Ideal pocket range finder	2.95	1.95
Airequipt auto changer for most projectors	14.95	11.50
Camera neck chain. Heavy duty	3.95	2.50
Blower lens brushes	1.95	1.25
Plastic base HI-FI recording tape 1200'	5.50	2.49
Plastic base HI-FI recording tape 600'	3.50	1.79
Kodak cut film holders 9x12 cm	4.25	.75
Self timers for most cameras	4.95	2.49
Argus Slide Previewer 35mm 2x2	7.95	5.95
Argus Slide Previewer 2¼x2¼	13.95	9.95
Airequipt Stereo Theatre	39.95	21.95
Airequipt Stereo trays	1.49	1.09
Airequipt Ultramatic Viewer	14.95	11.95
Ultramatic magazines 5 per box	2.50	1.89
Opta-Vue Custom 2¼x2¼ AC-DC variable light	19.95	14.95
Opta-Vue deluxe viewer with slide case	12.50	7.49
Opta-Vue model 300 slide file asstd. colors	2.95	1.95
Logan table slide viewer 2x2 and 2¼ sq. AC-DC	6.50	3.95
G.O.C. Table Viewer Auto changer AC-DC portbl	34.50	28.50
Kodak Stereo 1 viewer	12.75	9.95
Kodak Stereo II AC viewer	24.75	18.95
Kindermann Table Viewer	13.95	9.95
Metal Slide file 2x2 holds 300 cbd	3.95	1.89
Metal Slide file 2¼x2¼ holds 200 cbd	4.95	2.69
Leitz Bindomat complete		19.50
Slide file case holds 12 trays TDC etc.	6.95	4.95
Slide file case holds 24 as above	12.95	8.95
TDC type trays with plastic covers	1.50	.89
TDC style trays per three	3.75	1.50
Revere style trays	1.75	.79
Airequipt trays per three	6.75	4.50
Plastic Gadget Bags large size	4.95	1.95
Contour Leather Bags 14x11x4½	15.95	9.95
Staticmaster 1" brush	4.95	3.69
Staticmaster 3" brush	9.95	7.95
Anti-Static cloth duster	2.95	1.95
Folding BC Pocket flashgun, PC tip	9.95	4.95
Folding pocket magnifying glass	3.50	1.75
All metal pocket tripods. Extends to 48"	12.95	7.95
Flash cords all types connectors coiled	4.95	1.95
Wide Angle supplementary lenses for all 35 cameras	19.95	14.95
Telephoto lenses as above	19.95	14.95

BIG DISCOUNTS FRESH KODAK COLOR FILM

Kodachrome 135 36 exp.	2.10
Kodachrome 135 20 exp.	1.50
Kodachrome 828	.80
Kodacolor 135 20 exp.	1.50
Ektachrome 135 20 exp.	1.50
Ektachrome 120-620 roll	1.00
Kodachrome 8mm roll	1.95
Kodachrome 8mm magazine	3.15
Kodachrome 8mm 100' Bolex load	6.10
Kodachrome 16mm 100' spool	6.10
Kodachrome 16mm 100' spool single perf	6.10
Kodachrome 16mm magazine load	3.10
Super Anscochrome 135 20 exp	1.85
Super Anscochrome 135 36 exp	2.85
Super Anscochrome 120 roll	1.35
Super Anscochrome 16mm 100' spool PNI	6.10
Anscochrome 35mm Easyloader	7.95

Minimum Order approx. 5.00 Add 25c P.P.

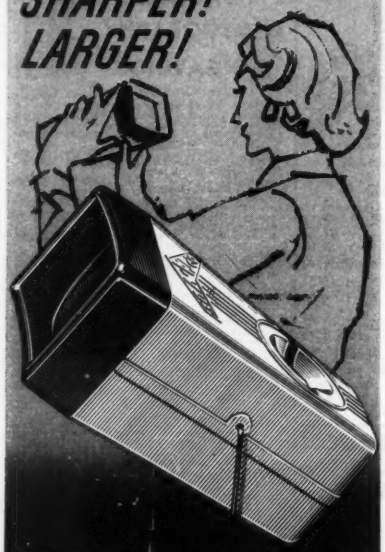
Write for United's new Bargain Bulletin free on request.
Please enclose estimated postage & insurance. Excess will be refunded. No C.O.D. under 10 dollars. Please enclose 10% on C.O.D.

UNITED CAMERA EXCHANGE

MAIL ORDER DEPT.
265 Madison Ave.
New York 16, N. Y.
LE 2-6822

MIDTOWN BRANCH
1140 Ave. of Americas
New York 36, N. Y.
MU 2-8574

See your slides
DISTORTION-FREE!
BRIGHTER!
SHARPER!
LARGER!



OPTAVUE
"THIRTY FIVE" SLIDE VIEWER
with the exclusive OPTACOR Lens System

World's Finest Battery-operated Slide Viewer for 35mm, Bantam and 127 Slides . . . with a big, bright, DISTORTION-FREE image made possible by its exclusive OPTACOR DuaLens System. Now you get color, detail and depth you never thought you could capture in a slide. Squint-free viewing, too, because it's made for viewing by a group, either in the hand or on the table.

Complete, with Slide File Carry Case ... $9.95
Viewer Only $7.95

WORLD'S "FIRST FAMILY" OF SLIDE ACCESSORIES

SLIDE BINDERS SLIDE FILES "2¼" VIEWER

Available Wherever You Buy Your Film
OPTICS MANUFACTURING CORP.
Amber & Willard Sts., Philadelphia 34, Pa.
IN CANADA: ARROW PHOTOGRAPHIC EQUIPMENT, TORONTO

PHOTOKINA REPORT

(Continued from page 65)

TWIN-LENS REFLEX

FLEXARET V: By Meopta, Prague, Czechoslovakia, this was one of the few new 2¼'s shown. Features are: 1. Prontor SVS shutter with LVS numbers. 2. 80mm f/3.5, 4-element Belar lens and f/3 viewing lens. 3. Complete parallax correction by means of moving bars underneath the ground glass. 4. Entire front lens panel moves during focusing. 5. Focusing lever has two knobs for easier handling. 6. Unique 35mm adapter—there's a built-in counter for 2¼ x 2¼ film that also counts 35mm by being used continuously for three times in a row (12 x 3=36 exposures). 7. A special, direct 35mm optical finder, parallax corrected, slips into a shoe on the side of the camera. 8. Winding knob also cocks the shutter. 9. 35mm film can be rewound into the 35mm cartridge.

FILMS

Color film: **Agfa** showed a negative color film, **CN 14,** with a 20 daylight film rating which, it was claimed, would yield better color photographs than the CN 17—and with higher resolution. It features fine grain and high acutance on a par with black-and-white films. Perutz has a transparency film, 35mm and larger with 32 film speed rating, developable in Ektachrome solutions, which will be marketed in the U. S. Brilliant colors, fine grain are claimed. An 8mm slower Kodachrome type film will also be available.

Color print material: Color prints equal in quality to those obtainable from color negatives can now be made with color transparencies using the new **Agfa-color CT** paper print material. During printing, the transparency need not be removed from its glass mount. Best prints can be made from perfectly or slightly underexposed transparencies.

FILM HOLDERS

ROLLEX HOLDERS, "IDEAL" FORMAT SYSTEM: According to many people the "ideal" negative format would be one which exactly matched the proportions of the standard enlarging papers—8 x 10, 11 x 14, 16 x 20. The 4 x 5 negative does so. The Rollex holders (Linhof, K. G., Munich) are designed to produce "ideal" format negatives in the following sizes: 2¼ x 2¾, 120 roll film and 70mm perforated film. The holders will fit on Linhof Super Technika 4 x 5 and 2¼ x 3¼ cameras, and on all other 4 x 5 cameras equipped with the Graphic Graflok type back. There are two basic Rollex types:

The **Super Rollex:** 1. Takes any 120 roll film. 2. Delivers 10 negatives, 2¼ x 2¾. 3. Hinged back. 4. Film and

(Continued on page 108)

DELUXE TRAVELITE
Crank operated elevator—chrome and black—only 2½ lbs. $23.95

a Whitehall tripod is the ideal Christmas Gift for that camera fan

Whitehall
QUICK-SET, INC. SKOKIE, ILL.

WEST GERMANY

SPECIAL PURCHASE

Latest Model Single Lens Reflex 35mm

EDIXA REFLEX B IIa

w/ f/2.8 Fully Automatic Westanar Lens

FEATURES:
• Parallax Free • Synchronization, regular, Electronic • Rapid Wind • Auto Exposure counter • Hinged Back • Interchangeable lenses • R.F. Penta prism • 1 sec. to 1/1000 sec. • Split Image R F • Uses standard Praktica Pentacon Hexacon, Praktiflex Lens mounts

Brand new, Factory boxed with import certificate and Factory guarantee; list $223.50, our sale price..... **$138.50** incl. RF Pentaprism

Deluxe Case for above, lists $15.00, Special $9.92. Separate waist level $7.50

Edixaflex w/F2 Pre-set Biotar.....$199.50
Special Brand New w/waist level.....$119.95

(Edixaflex is the same as Edixa Reflex except it has no slow speeds, and non automatic lenses.)

* EXACTA mt. on special order.

ELECTRONIC FLASHES

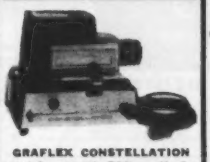
	List	Sale New
FR 140	29.95	18.92
Ultra. Supreme	199.50	107.50
FR Flash 150.	55.75	32.75
Ultra. Comet ..	54.95	32.95
Comet recharging cord..		1.50

EXPOSURE METER

w/Booster cell LVS, including case.
Polaroid Scales
List 12.95
$5.95 complete **Brand New**
Clip on type
No Booster $4.95

ZOOM FINDER

For Leica—Contax—Nikon—Canon, Exact field of view for all lenses from 28mm to 135mm—click stops—complete parallax correction.
Reg. $35.50 New **$14.92**
Complete with leather case



GRAFLEX CONSTELLATION
electric model—500 watt for 2 x 2 slides—4" f/3.3 lens—blower cooled—automatic, electric changer provides remote operation w/Remote control cord $89.95.
Special **69.82**
Case 8.95

KEYSTONE PROJECTORS

New	List	Sale
K60, 500W, Magna lens	64.95	44.95
K100, 750 W	99.95	72.24
K105, 750 W	149.95	103.22
K109	174.50	120.15
K161, 16mm Proj.	179.50	122.15

Self-Loading Developing Tank

Bayonet lock for different adjustments. Agitating rod jamproof. 8 oz. for 35mm tank with spare reel **$2.95**

Shpg. Wt. 2 lbs.

Adj. for 35mm, 828, 127, 120, 620, 116, 616. $2.40

Norwood Super Director

Special New
$14.49 w/case

6" Telephoto F1.9 for 8mm cameras

Revere, Dejur, Keystone:
(will not fit turrets, too large)
List 69.95
Special New **34.95**
3" F1.9 for 16mm Cameras Special....28.95

	SALE
Quick-Set Elevator Champ II	22.80
Quick-Set Elevator Husky II	33.98
Quick-Set Elevator Hi-Boy II	38.98
Champ case, our own	2.92

MICROSCOPE ADAPTER

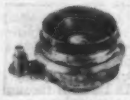
For Any Microscope

Special New
For Exacta, Exa, Pentacon, Praktica, Contax S, D, Leica, Canon, Edixaflex, Edixa Reflex, Asahi.
List $24.00 .....$9.95
Extension Tubes Focusing Distances marked from 3.75" to 4.5" 6.49
Bellowsmat 22.95
(For Praktina, Nikon, Contax) 26.95

	List	Sale New
FR 150 trans nickleoad unit	49.95	
Charger	4.95	
Batteries	4.00	
Connecting cord	2.95	
Complete set		44.50
Heiland 64B	59.95	42.92
Quick release clamp w/bracket..		5.92
Coil cord		1.92
Special Battery		1.80

ASAHI PENTAX

Latest Model Brand New w/F2 Biotar Carl Zeiss Pre-set
Our price New **$139.50**
Body Alone .....$ 94.50
w/F1.8 Automatic Lens. List $249.50 Special $189.50
Case .....$ 11.92



Wide Angle F3.5 35mm AUTOMATIC SCHACT Travenon For Exacta
List $99.50 New **$57.24**
Case $5.93
Special Telephoto 135mm F3.5 pre-set For Exacta Only .....$22.50 New
Steinheil Quinaron 35mm Autom. F2.8, Foc. to 8" List $149.50 Spec. $109.70

AKAREX III

Latest Model New w/F2 Schneider Xenon lens speeds, 1 sec. to 1/500. Synchro Fully interchangeable. Self timer Parallax corrected. Free literature on request. List 139.50.
Special New **65.50**

AIREQUIPT MAGS.

List $2.25 Special **$1.44** ea.
Case that holds 12 mags. Special $4.49

MIRANDA AUTOMATIC

w/Automatic F1.9 Soligor
List $259.50
Special Factory New **$179.50**
Case list 15.00 Special 10.60
(Case must be purchased with camera)

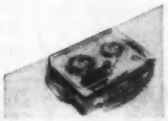
BRAND NEW PRAKTINA FX

GERMAN PRECISION AT A SENSATIONAL NEW LOW PRICE!

All cameras complete with Penta Prism & Rangefinder.
All supplied with factory warranty & import certificate

	List	NOW
With Autom. BIOTAR f2.....	297.50	177.50

CASE $10.89 Must Be Purchased With Camera



TAPE REKORDER

(Pocket Type)

Lightweight all transistor tape recorder, includes batteries, leather case, microphone. Uses standard tape. Speeds 1⅞, AC unit available. Small, 6x9x3. Weight 4 lb., 12 oz. Automatic single switch controls rewind, Play, Record. Immediate Delivery

List $249.50
SPECIAL BRAND NEW **$179.50**

Brand New German Precision Reflexes

	Sale
Ikoflex IC W/Novar F3.5	$57.50
Ikoflex IC W/Tessar F3.5	67.50
Ikoflex Favorit	79.50
IC, Case	8.00
Favorit Case	8.41

CONTAFLEX CAMERAS Brand New

Contaflex I $79.25
Contaflex II 93.75
Contaflex III 106.50
Contaflex IV 119.50

Voightlander

	List	New
Vitessa L F2.8 -----	139.50	82.50
Vitessa L F2 -------	159.50	91.50
Vitessa T F2.8 -----	154.50	89.95
Case & S.C. Flash....		11.95

Kodachrome with processing included. Fresh dating, 1 year.

8mm roll -----------	2.75
8mm mag -----------	3.54
16mm roll ----------	7.85
16mm mag ----------	8.40
8mm Bolex ----------	9.88

BAUSCH & LOMB Projectors

	New
B&L 300	56.00
B&L 500	99.50

Trays 84¢
Case to hold 9 trays 4.95
Case to hold 20 trays 7.49
Remote cord 4.45

KODAK RETINA REFLEX

w/F2 Xenon list 215.00
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PHOTOKINA REPORT

(Continued from page 106)

backing paper wind around the unit inside out. 5. Paper is in close contact with a friction drum which puts a drag on it, thus forcing the film to lie flat in the film plane by stretching it tight. The drum is also the sensing mechanism for the exposure counter. 6. Conventional dark slide.

Cine Rollex: 1. Takes 15 ft. of perforated 70mm film in daylight load cartridge, delivers about fifty 2¼ x 2¾ negatives. 2. Solid back is part of the body casting. 3. Loading: Entire inner works comes out one side. There are two felt lip cartridges, one full, the other for take-up. Film is not rewound into the original cartridge but passes across into the empty one; take-up is accomplished by rotating the inner spool of the take-up cartridge. Cartridges can be removed and film cut part way through a roll if desired. 4. Built-in rubberized curtain for dark slide, plus warning signals that indicate "closed" or "open."

Of course, color films can be used with the Rollex. Linhof supplies 85 x 85mm slide glasses, paper masks and tape binders, described as dustproof. Rollexes for the 4 x 5 and 2¼ x 3¼ Linhofs are not interchangeable. Both types have a large crank handle for rapid film advance, with automatic stop, and both are so designed that the film counter goes to zero when the holder is opened for loading.

TRIPODS, CAMERA STANDS

Linhof tripods covered the range from fairly lightweight units of "U" section aluminum to versatile professional jobs which can extend up to about 8 ft. and support heavy cameras, including cine equipment.

Combi Profile is lightweight with "U" section legs. Snap locks press against the edges of "U" and lock the legs immovably. They snap open or closed with little effort. Center pole passes through plastic ball. Pole can be tilted up to 15° when controls are slack. When tight it clamps in position in which it was tilted. Available in several lengths with two and three-section legs.

Deluxe Professional Model 350R is for big cameras, but is portable. It has tilt feature, on heavier scale, like Combi-Profile. Top plate of pan head is removable and may be fastened permanently to bottom of a camera with three screws. The top plate itself slides onto top of pan head on a broad, closely machined track and is held in place by spring clip. Head is designed to be removed from the main supporting collar to allow insertion of geared pole elevator unit which can be tilted and accepts top plate and pan head described above. Accessory columns can push pan head to high ceiling. Control handle on this and all new Linhof pan heads is of radical design, and can always be positioned so camera can't interfere with it. All handles contain built-in cable release controls.

Legs on tripods start down from top as "V" shapes, each being made of two aluminum tubes. A single aluminum tube secured by lever type friction lock is at bottom of "V." Reversible rubber spike tips are provided. Inner braces control spread of legs and can be snapped loose for wider spread. Tripod can be turned inside out to hang camera inside legs for a low shot.

Model 350 is same as 350R except that the upper "V" legs are of wood.

Do-It-Yourself Camera Stand Kits (Curt Heikel, Hershel uber Bonn) come in outfits of either 80 or 160 pieces. They are built around sections of tough flexible spiral metal cable with threaded fittings at each end. Aluminum alloy angles, elbows, legs, etc., are added to cables to make various pieces of equipment. Flashgun brackets are easy to assemble and the outfit is useful to anyone doing macrophotography.

ACCESSORIES

Gadget bags have a new look. Some are in color and manufacturers are using more single snap locks and less zipper closures. There is also a tendency to reverse the direction in which cases open so the photographer can reach directly into the case.

Colorlux, an exposure and color temperature meter, by Lifa Lichtfilterfabrik, is no larger than an exposure meter alone. The color meter, sensitive to red and blue only, was designed to work with a special set of Lifa red and blue filters. To use, set dial on meter to color temperature of film being used, point meter at light source and revolve dial while watching a needle in window atop meter. When needle is centered, proper filter can be read from the meter dial. Exposure meter needle is in the same window as the color temperature needle and must be zeroed in same manner to get right exposure on the meter dials.

Lifa also has a color temperature meter alone, and a third called the **Lifacolorlux Baby** which measures only from 2,400 to 11,000°K, but is very small.

Micro-Macro Photometer, by Ihagee Kamerawerk, Dresden, is placed between the Exakta camera body and extension tube, microscope or telescope. It incorporates a wafer-thin selenium layer which measures the intensity of light which will reach the film. It must be connected to a microampermeter or lighting galvanometer indicator. When picture is to be taken, the

(Continued on page 110)

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PHOTOKINA REPORT

(Continued from page 108)

selenium cell is raised out of way. A small guard covers the shutter release button so that pictures can't be taken when the cell is in front of film. The Photometer allows precise computation of exposure and is only 20mm deep.

Rapid wind on Alpa. One change in this line is a clear plastic rapid wind lever on every Alpa camera. Older models, with same body castings, can be adapted for the lever. Shutter speeds will now be engraved white on black and will be in geometrical progression. Electronic flash is now at about 1/64 sec. instead of 1/50. The sync socket is now located on the camera body rather than on side of lens mount.

Rollei accessories—if you have a 4 x 4 or 6 x 6 model without meter, you can buy the new Rolleilux lens hood which has a tiny meter on a hinge that fits into hood when not in use. In use it swings from in front of lens to side of camera. An attached incident light flap snaps into position on a hinge when wanted.

Baby Rolleiflex now has Rolleiguard all-metal, waterproof everready carrying case complete with silica jel container.

The Rollei pistol grip is offset to balance Rolleiflex perfectly and has attached cable release.

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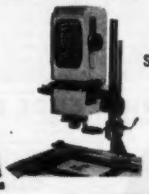

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Exclusive Flashgun Guide—what's available, who makes them, how much they cost.

The new Panorama head with built-in bubble level can be swung right or left.

2¼ x 2¼ eye-level prism for twin and single-lens cameras shown by Lane-Optik, Stockholm, Sweden, produced a bright, sharp unreversed ground glass image. The glass prism is made in West Germany and placed in the housing in Sweden. The image was good to the corners of the picture area.

PROJECTORS

Leitz Pradovit projector, of metal alloy castings, uses the Agfa slide tray to allow semi-automatic operation at the touch of a button. A single motor, which requires no maintenance, drives both the fan and semi-automatic changer. A remote control cable allows slides to be changed from a distance. A 500-watt lamp will be standard in the U. S. Projection lenses of 85, 100 and 120mm will be available. The lenses and condenser systems cover the super-slide size transparency. Attachments to be available will allow completely automatic operation with slide changing at any fixed interval. Projector can be synchronized to a magnetic tape recorder.

Linhof 2¼ x 2¾ Projector, made by Leitz for Linhof, is designed for the newly introduced picture format used in the roll film backs. It is a variation of the Leitz Prado and has the same features as that model.

Braun Paximat S Electric projector features an automatic remote control lens focusing device operated by pushing a button on the end of a long cord. The automatic slide changer mechanism which operates a slide tray is also remote controlled. Trays hold 36 slides. Lenses of 85, 100 and 150mm focal length are available. A 300-watt lamp is used and there is an accessory condenser set for projecting 4 x 4 slides.

DARKROOM MATERIALS

Combi-Plan T 4 x 5 Developing Tank appears to have overcome most of the problems presented by these tanks. It must be loaded in the dark, but the rest of the operation is daylight. The cover is made of tough but flexible rubber that fits with a tight seal, allowing tank to be upended for agitation.

The rack to hold the films comes apart for cleaning. It takes 6 sheet films and can be adjusted for all sizes from 4 x 5 down to 2¼ x 3¼. Slots are strongly curved and films are kept separated.

(Continued on page 112)

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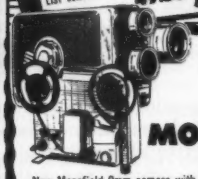

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PHOTOKINA REPORT

(Continued from page 110)

Films are clamped into place top and bottom by sharply grooved holders. Film racks can be reversed to hold glass plates—these grooves are straight.

There is a loading guide of novel design that makes it seem unlikely that films can get into the wrong slots.

The Combi-Plan T is filled through a spout on top which has a tight fitting rubber cap and breather outlet supplied with rubber funnel. For 4 x 5 films, 1100cc (about 38oz.) is needed and takes 25 seconds to run in. When cap is removed from inlet, outlet on bottom drains in 25 sec. Bottom outlet can also be used to hold sensitive thermometer which measures in tenths of a degree for color development. A long "S" shaped spout (which keeps water in tank at high film level) fits onto the bottom outlet for washing.

Additional simple tanks are available for those who prefer to transfer the film rack from tank to tank in the dark.

Linhof 4 x 5 Condenser Enlarger Head is designed to fit onto the Graflok-type back of the Linhof Super Technika IV 4 x 5 or the new Linhof 4 x 5 Color Camera when the cameras are mounted on the Linhof enlarger stand. The lower half is an alloy casting with double condensers, removable for cleaning. It is fastened to the Graflok back with the sliding locks on camera. The upper section appears to be a spun aluminum shell containing a white enlarging lamp. There are plans to make it adjustable, for different shaped lamps. It can be tilted to make distortion corrections. The front lens standard can be swung to bring objects into focus when using the back corrections. Specially mounted Schneider Componar and Componon enlarging lenses are available. The negative carrier fits into the place normally occupied by the double cut film holder. It is steel with glass plates. There is a curtain on the bottom of the condenser housing to reduce light leaks through the negative carrier slot. The halves of the negative carrier are connected at the inner end by floating hinges. By pushing the upper half of the carrier, the floating hinges cause the carrier halves to separate slightly so negatives can be slid in and out easily.

Adox Colorfin: a single-solution color developer by W. Beutler for new NC 17 negative color film. It's claimed that Colorfin will make home processing of color negatives as simple as black-and-white processing. NC 17 and C15 (positive transparency) films are claimed to have superior resolving power and definition because of the thin emulsion layers.

Also shown: **Durst 606 Copier-Enlarger.** See "Modern Tests," December 1958, page 139.

ELECTRONIC FLASH

(Cont. from page 68)

BRAUN PAXITRON A: This tiny unit, made by Carl Braun of Nurnberg, operates on a sealed wet-cell, nickel cadmium battery. To utilize the battery to the fullest, an automatic disconnector is built into the unit which cuts off the vibrator after the necessary working voltage is reached. If the capacitor falls below the necessary voltage, it is switched on again. Specifications: Output, 40 watt-sec.; guide number for Kodachrome, approximately 40; flash duration, approximately 1/1000 sec.; recycling time, about 10 sec.; flashes per charge, 40. The unit is recharged by plugging into any 110 or 220-volt wall socket. The slightly oval, horizontal light head mounts directly on the camera accessory shoe while the case hangs from your shoulder by a strap. The case measures about 6 x 3½ x 2 in., weighs about 2 lbs.

ELMED 120: Appearing to be the smallest electronic flash unit shown, this model by Elmed, g.m.b.h., Essen, is said to have a 40 watt-sec. output and full transistor circuits. Power comes from six D cells which are claimed to deliver 500 flashes. Recycling time is 5 sec.; flash duration, 1/1500 sec. The case, of lightweight gray plastic, measures 1¼ x 4¼ x 5 in., and the conventionally shaped light head has a circular reflector and a large tubular grip. Total weight is 2 lbs.

MECABLITZ 101 and **200:** By Metz Apparatefabrik, Fuerth, Bavaria. The 101 is substantially similar to the Model 100 described in the January, 1958, issue of MODERN, and is also powered by four D cells. Added is an automatic idling circuit. Number of flashes per set of batteries: 400. The Model 200 is somewhat larger, being powered by six D cells, has the automatic idling circuit.

MULTIBLITZ COLOR SL: This compact 65 watt-sec. unit draws its power from a small (2 x 1½ x 1½ in.) rechargeable dry battery that is said to deliver about 50 flashes before being exhausted. According to the manufacturer, Gesellschaft fur Multiblitz-Gerate Dr. Ing. D.A. Mannesmann g.m.b.h., Westhoven bei Koln, the battery can be recharged about 30 times, thus giving a total of at least 1500 flashes for the life of the battery. Power use economy is achieved with transistor circuits and there is an automatic idling circuit. The battery is said to suffer no ill effects from prolonged inactive storage—up to 9 months—other than loss of some of its charge. Light beam coverage is adjustable to either 50 or 75°. The power pack is finished in gray plastic, measures about 5⅝ x 4⅝ x 2 in. and weighs approximately 2 lbs., 3 oz. with battery.

FLASH

ZEISS IKOBLITZ 4: Here's a tiny flashgun that fits in a case attached to your camera carrying strap. When the gun is drawn out for use, the case remains on the strap, the reflector opens like a fan and the unit is slipped into any camera shoe. A very small hearing aid battery powers the unit and, incidentally, can be inserted in any direction since the BC capacitor in the Ikoblitz is bi-polar. The flashgun is available for either glass or metal-based bulbs. An ejector and a flash calculator built into the back are also featured on the Ikoblitz.

MOVIE LENSES *(Cont. from page 71)*

Zoom lenses: **Nominar** D-mounted zoom lens has a range of focal lengths from ½ to 1½ in., is lever operated and has a matching zoom finder that shows the exact field throughout the zoom. There's a special model without the finder for Yashica 8 movie cameras. Nominar displayed a variable focal length projection lens for the Elmo 8mm movie projector that should be available for machines of American manufacture. **Elmo** also showed an 8mm zoom lens in C mount with focal lengths of ½ to 1½ in. and lever operation.

Ercsam's Polyfoc 8mm zoom lens attachment fits on the regular lens of the Camex Reflex and has a focal length range of 12.5 to 35mm with a normal lens. Can be used with 20, 25 and 35mm lenses if you don't open the regular lens diaphragm wider than f/2.8.

Adapters and an accessory finder make it possible to use it with other non-reflex viewing and focusing cameras.

Angenieux's new C mount f/2.2 zoom lens has a reflex finder, focal lengths from 17 to 68mm. It will be available without finder for Pathe and in a special model for Bolex Reflex.

Regular lenses: **Schneider** intro-

(Continued on page 114)

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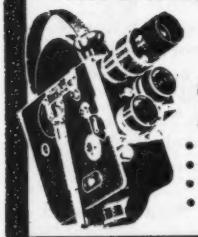

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PHOTOKINA REPORT

(Continued from page 112)

duced seven new lenses designed for 16mm cameras—each with a dual depth of field scale. One band (red) shows the depth of field that will give acceptably sharp images for general motion picture work, while the second (yellow) provides the much narrower depth of field allowable for professional and scientific film making. Lenses are the Cinegon 10mm f/1.8, Cine Xenar 16mm f/2, 25mm f/1.4, and 50mm f/2, and Cine-Telar Xenar 75 and 100mm f/2.8 and 150mm f/4. A button disengages the click stops and while lenses are currently made only with C mounts, there will be Arriflex models later.

Seen at the Photokina: A neat idea for converting regular 8mm cameras to semi-automatic operation was represented by the **Abefot.** Designed for the AK8, a camera around for several years, the Abefot slips over the front of the machine, and you see two needles in the viewfinder. The unit contains a photocell and system for coupling it to the lens diaphragm. Lining up the needles sets the exposure.

Bauer showed the 88ES and DS cameras, each with a sound plug for double system sound recording with a tape machine. The Bauer Soundcoupler S has been redesigned to permit recording and showing with the Bauer T-10 projector.

Canon exhibited its P-8 8mm movie projector, with the new Audio Sync sound synchronizer that works with any tape recorder.

Kinoptic featured the f/5.7 wide-angle lens for 16mm movie cameras. It has an amazing 113° angle of view.

Linhof's Movie Light is a rather elaborate and interesting version of the standard barlight. A tubular crosspiece clamps to the tripod and also acts as a camera platform. Vertical tubes on either end of the crosspiece support cone-shaped reflectors on swivel joints. Normally takes four lights, but no reason why you couldn't add as many as your power lines will permit.

LARGE CAMERAS

(Cont. from page 65)

PLAUBEL JUNIOR: by Feinmechanik und Optik, is a 2¼ x 3¼ view camera with a 300mm bellows extension, a back with full swings and tilts, a front with side rising and falling movements. A separate wideangle bellows is available for use with the Schneider Super Angulon lenses. There are also roll film adapters, a 35mm back, plate and cut film holders and an accessory hand grip for off-the-tripod operation.

LINHOF COLOR 4 x 5: Mounted on a rigid tubular monorail, it has the Linhof Super Technika 4 x 5 back, bellows and front standard, and all the movements of the Super Technika. The front slides on the rail for positioning and image size control. Focusing is done with the back which is actuated by a rack and pinion gear. Shortest focal length for normal pictures is the 53mm Zeiss Biogon. Bellows extends to about 18½ inches. All standard Linhof accessories can be used.

4 x 5 LINHOF AERO TECHNIKA: Has no bellows and is of rigid construction. Lenses from 75 to 270mm are available with Compur shutters with top speeds of 1/500 sec. There is a focal-plane model available with 1/1000 sec. top speed, built-in telescoping frame finder and provision for left or right hand grips. Standard 4 x 5 Linhof accessories can be used.

Improvements in Sinar View Camera: New **monorail** which comes in two pieces—12 in. and 6 in. in length. The rail is hollow and there is a rubber plug in the end. This has now been designed to hold a metal distance scale. A new **filter holder** is provided which pivots from the side and has a 4-in. diameter. The new **Sinar Universal self-setting shutter** is now equipped with ball bearings in the works. Top speed has been raised to 1/50 sec. and a T setting has been added. Other speeds range down to 8 full seconds. At 1/32 sec. the shutter opens fully, at 1/50 sec. to 50mm diameter. The shutter now has a diameter of 82mm. A rubber bellows-type **lens hood** has been added, and a special **tripod head** has been designed to support the Sinar monorail with maximum stability. It is of heavy gauge flat metal stock and the tilt locks press on the metal over a large area. All operating controls are on the right side, as are the camera controls. The shutter release cable is on the left.

Mirror Reflex Attachment for 4 x 5: Fits onto the back of the Linhof Super Technika 4 x 5 and the 4 x 5 Color Camera, and also onto any 4 x 5 camera with Graphic Graflok type back, to convert the press or view camera into a reflex. The Mirror Reflex device is box-like and contains a hinged mirror. It's used in conjunction with the Linhof focal-plane shutter. Focus is through the reflex housing. It has speeds from 1/30 to 1/1000 sec. plus B and T. Either the housing or shutter assembly or both can be tipped to one side for viewing or for horizontal pictures. Minimum focal length for normal pictures is 240mm.

(Continued on page 116)

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Exakta 66 f2.8	195.00
Ikoflex Favorit	●
Ikoflex Ib	74.50
Kalimar Reflex	73.00
Kalloflex	39.50
Mamiya C f2.8	●
Minolta Autocord	69.75
Minolta Auto. L	89.50
Praktisix f2.8	●
Ricoh Diacord G	34.95
Ricoh Diacord L	49.95
Rolleiflex 3.5G	●
Rolleiflex 2.8E	●
Rolleiflex T	
Rolleicord VA	89.50
Rollop f2.8	99.50
Super Ricohflex	14.95
Yashica A	21.95
Yashica C	32.95
Yashica LM	42.50
Yashica MAT	53.50
Yashica 635 Kit	46.25

1⅝ x 1⅝ CAMERAS

Bell & Howell 127 Electric Eye	
Revere EE 127	
Ricoh 44	
Rolleiflex 4 x 4	99.95
Sawyer Mark IV f2.8	
Yashica 44	43.00

ELECTRONIC FLASH

FR Transistor 150	37.50
Heiland 64A	
Heiland 64B	
Mecablitz 100	31.50
RI III	29.95
Ultrablitz Comet	29.00
Ultrablitz Super Comet	39.50

EXPOSURE METERS

Alpex	5.95
Argus L-3	12.50
Argus L-44	13.50
Bewi automatic	19.25
Bewi automatic B	22.50
Bewi automatic C	16.50
GE Golden Crown	22.50
Ikophot Rapid	14.95
Kalimar A1	5.50
Kalimar B1	9.00
Kalimar Clip-on	6.25
Kodalux	14.95
Kodalux L	18.75
Konica Exposure Meter	●
Nikon	
Norwood Super Director	14.75
Sekonic Movie Pet	3.75
Sekonic L-8	6.30
Sekonic LC-2	7.50
Sekonic L-36	9.00
Sixon	9.95
Sixtomat X-3	18.50
Walz EV-LV	4.75
Walz Color Meter	28.25

8MM MOVIE CAMERAS

Agfa Movex 88	●
Bauer 88B f1.9	87.50
Bauer 88E f1.9	
Bauer 88 ES	144.00
Bauer DS	225.00
Bell & Howell Electric Eye 390 f2.3	●
Bell & Howell Electric Eye 391 f1.9	●
Bell & Howell Electric Eye 393 Turret f1.8	●
Bell & Howell 220	29.95
Bell & Howell 252 TA	●
Bell & Howell 172 B	●
Bell & Howell 172 A	●
Bell & Howell 134 TA	●
Brownie Scopesight f1.9	59.50
Brownie Turret Scopesight f1.9	74.50
Canon 8T f1.8	
Cinemax Turret f1.9	46.50
DeJur	
DeJur Eldorado III	73.00
DeJur Electra Turret f1.8	107.00
Keystone KA-1	67.50
Keystone KA-1A	89.50
Keystone KA3	109.95
Keystone K-20X f2.3	29.95
Keystone K-26X f2.3	59.95
Keystone K-26	52.50
Keystone K-48 f2.3	89.50
Keystone K-38 f1.9	97.00
Kodak Brownie f2.3	24.50
Kodak Brownie f1.9	29.95
Kodak Brownie Turret f2.3	43.75
Kodak Brownie Turret f1.9	53.50
Kodak Medallion f1.9	89.95
Kodak Medallion Turret f1.9	118.00
Kodak Brownie 300 Movie Outfit	73.00
Kodak Brownie 500 Movie Outfit	101.25
Kodak Super 8 Movie Outfit	152.00
Mansfield Holiday Turret	52.00
Revere CA-1	99.50
Revere CA-2	128.00
Revere CA-3	126.00
Revere CA-4	148.95
Sankyo Turret f1.9	59.95
Wollensak 28 f1.9 Raptar	101.00
Wollensak 42-D f1.8 Raptar	49.50
Wollensak 43-D Turret f1.8	74.50
Wollensak 46 f1.8	103.00
Wollensak 47 f1.8	67.50
Wollensak 58 f1.9 Raptar	99.50
Wollensak 72 f1.8 Raptar	74.50
Yashica 8 f1.9	36.00
Yashica T-8 f1.4	59.00
Yashica 8 w/Zoom lens	99.50

8MM MOVIE PROJECTORS

Argus M-500	66.50
Baskon Automatic 500	37.50
B & H 253	52.50
B & H Delux 253 RX	●
B & H Regent	●
Bauer T-10	119.95
Sound Coupler for Bauer T-10	49.95
Brumberger 300 Watt	29.95
Brumberger 1503	29.95
DeJur 750	111.75
DeJur 500	49.50
DeJur 1000	119.95
Keystone Sixty	49.00
Keystone K-75	57.00
Keystone K-100	69.00
Kodak Brownie 300	44.95
Kodak Brownie 500	57.00
Kodak Showtime	84.50
Mansfield Holiday	43.75
Revere 85	99.60
Revere 777	89.00
Wollensak 18	119.00
Wollensak 715	114.00

16MM MOVIE CAMERAS

Auricon	●
Bell & Howell 240	●
Bell & Howell 200	●
Bell & Howell 200EE	●
Bell & Howell 70DR	●
Kodak K100 f1.9	219.00
Kodak Sp. II f1.9	1,095.00
Kodak K-100 Turret f1.9	248.00
Kodak Royal f1.9	142.00
Kodak Royal III f1.9	184.75
Keystone Crit. f2.5	83.00
Keystone Exec. f2.5	104.50
Pathe	337.50
Revere C102 f1.9	144.00
Revere C-37 f1.9	145.00

16MM MOVIE PROJECTORS

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Bell & Howell Diplomat	●
Bell & Howell 302 Sound	●
Bell & Howell 385 Sound	●
Keystone Belmont	129.50
Kodascope Royal	220.00
Kodascope Sound	637.50
Kodak Pageant Sound	329.00
Pathe	337.50
Revere	●

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Airequipt Electro Changer	27.00
Ansco Dualet	29.95
Argus Auto. 58-A	52.50
Argus Electrom. 58-E	71.50
Argus 300	29.00
Argus 300 Auto	43.95
Argus 500	58.95
Balomatic 305	74.50
Bell & Howell Explorer	
B & H 706 Duo	●
Bell & Howell Robomatic	●
B & L Balomatic 300	64.95
B & L Balomatic 500	110.00
Brumberger Rocket	45.00
Brumberger Riviera 2¼ x 2¼	45.00
Brumberger Fleetwood	52.50
Brumberger Auto-Mat	52.50
Brumberger Bel Air	52.50
Fercolor	
Graflex Constellation	67.00
Keystone K-300	54.95
Keystone K-500 D	78.75
Keystone K-510	93.50
Kodak Calvacade	107.50
Mansfield Midway 300	29.95
Mansfield Hi-Fi 500	43.00
Mansfield Skylark	33.50
Mansfield Starlite	18.75
Mansfield 150 Watt	18.75
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Optomatic 300	37.50
Quicket Super 300	53.00
Realist 400	22.50
Realist 620	29.95
Revere 503	43.50
Revere 505	51.50
Revere 553	54.50
Revere 888D	109.00
Signet 300	49.50
Signet 500	57.00
Viewlex Power-Matic	89.50
Viewlex Project-O-Matic	59.50
Wollensak 815	108.75

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Minicord	99.50
Optika Reflex f3.5	●
Polaroid 80A	●
Polaroid 95B	●
Polaroid 150	●
Polaroid 110A	●
Ricoh Golden 16	29.95
Speed Graphic 4 x 5	●
Super Graphic 4 x 5	●
Speed Graphic 2¼ x 3¼	●

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21mm f4.5 149.00	75mm f1.5 363.00	125mm f2.3 146.00	240mm f5.5 79.00
25mm f4 133.00	85mm f4 79.00	135mm f3.5 98.50	250mm f5.5 97.00
28mm f3.5 118.00	100mm f2 172.00	135mm f4.5 46.00	300mm f5.6 179.00
35mm f3.5 70.00	105mm f2.5 120.00	150mm f4.5 51.00	400mm f5.6 141.00
50mm f3.5 51.00	115mm f3.5 134.00	180mm f4.5 83.00	500mm f5 434.00
			640mm f9 112.00

Lenses for Leica, Leica M-3, Ricoa, Canon, Tower Leotax, Kardon, Miranda, Tanack, and Similar Cameras

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35mm f3.5 48.00	105mm f2.5 120.00	200mm f3.5 165.00	640mm f9 112.00
50mm f2.8 51.00	120mm f4.5 93.00	240mm f5.5 78.00	800mm f8 597.00
60mm f1.2 299.00	125mm f2.5 199.00	250mm f5.5 85.00	
85mm f2.8 57.50	135mm f4.5 36.00	300mm f5.6 182.00	

Lenses for Contax S, D, Contax, Pentacon Hexacon, Super D, Bitacon, Pentacon F, FP, Praktica, Praktiflex, Asahi-Pentax, Miranda, Rivet, and Tower Cameras.

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35mm f2.5 55.00	83mm f1.9 98.00	150mm f5.5 41.00	600mm f5 423.00
35mm f3.5 44.50	85mm f2.8 52.00	180mm f5.5 59.00	640mm f9 112.00
35mm f4.5 37.00	90mm f3.5 55.00	200mm f5.5 74.00	800mm f6 3 962.00
40mm f3.5 40.00	100mm f4.5 33.00	240mm f4.5 187.00	1000mm f6.3
50mm f3.5 41.00	105mm f3.5 33.00	250mm f5.5 85.00	635.00
55mm f2.2 48.00	125mm f2.5 129.00	300mm f5 156.00	
75mm f1.5 162.00	135mm f3.5 49.50	400mm f5.5 133.00	

Lenses for Exakta, Exa, Miranda & Similar Cameras

28mm f3.5 88.00	75mm f1.9 101.00	135mm f4.5 29.00	400mm f5.5 133.00
35mm f4.5 37.00	80mm f3.5 32.00	150mm f5.5 41.00	500mm f5 296.00
35mm f3.5 44.50	85mm f2.8 98.00	180mm f5.5 98.00	600mm f5 943.00
35mm f2.8 55.00	90mm f3.5 55.00	200mm f5.5 74.00	640mm f9 112.00
40mm f4.5 41.00	100mm f2.8 49.00	240mm f5.5 81.00	800mm f6.3 962.00
50mm f3.5 41.00	105mm f3.5 33.00	250mm f5.5 85.00	1000mm f6.3
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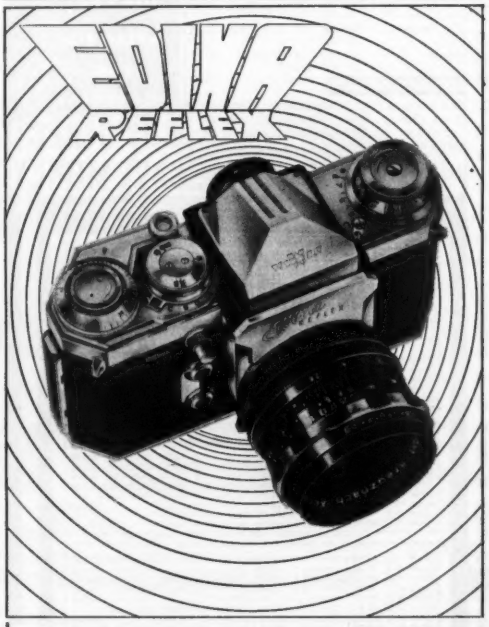

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FIAT 500

PHOTOKINA REPORT

(Continued from page 114)

Angenieux showed four new lenses for Exakta, all with fully automatic diaphragm and unique knurled wheel for selecting lens opening. **Wide-angle:** 24mm f/3.5, 83° angle of view, focuses to 1¾ ft.; 28mm f/3.5, 75° angle of view, focuses to 2½ ft.; 35mm f/2.5, 63° angle of view, focuses to 3 ft. **Tele:** 180mm f/4.5, 13° viewing angle, focuses to 8 ft. Two more automatic diaphragm lenses will be available soon: 90mm f/2.5 with 27° viewing angle and 135mm f/3.5 with 18° viewing angle.

A 24mm f/4 **Westrogon wide-angle** 7-element retrofocus lens for Exakta, Edixa, Pentacon and Praktica was shown by Isco Optische Werke. It opens to full aperture on the Exakta when the shutter button is released and on Praktica and Edixa when film is advanced. Isco also has completely automatic diaphragm normal lens, the 50mm f/1.9 Westrocolor, and a tele, the 135mm f/2.8 Tele-Iscaron in automatic mount.

Enna Optische interchangeable lens system for Exakta, Edixa, etc., cameras. Semi-automatic diaphragm mechanism with cocking lever, aperture settings and footage scales stays on camera—spring diaphragm operated lenses bayonet into single semi-automatic diaphragm unit. Lenses which fit the semi-automatic socket—**wide-angle:** 28mm f/3.5 Ultra Lithagon which focuses to 4 in.; 35mm f/2.8 Lithagon (also available in preset mount) focuses to 7 in.; 35mm f/1.9 Super Lithagon (also in preset mount) focuses to 7 in. **Normal** lens: 50mm f/1.9 Ennalyt which focuses to 12 in. **Tele** lens: 135mm f/3.5 Tele-Ennalyt and two preset lenses for single-lens reflex with focal plane shutter: 200mm f/4.5, 240mm f/4.5.

Steinheil introduced a 7 x 50 pair of **binoculars** which can be used as a supplementary tele lens with either a single-lens reflex or 2¼ x 2¼ twin-lens reflex. Focal length (effective) of 500mm was claimed. When used with twin-lens reflexes, one part of the binocular can be used for viewing through the viewing lens, and the bottom optic for taking the picture. Steinheil also had an automatic depth of field indicator and flash calculator built onto some of the lenses being supplied for behind-the-lens leaf shutters. A 135mm f/3.5 Auto-Tele Quinar for the Exakta was also shown.

Pignons SA of Switzerland showed the 50mm f/1.8 Switar lens for the Alpa, in a new mount. The **Alpa Kern Macro Switar** 50mm f/1.8 Apochromat focuses as close as 7 in. and has a visual depth of field scale like that on the Kern movie lenses. Pignons also showed the new

(Continued on page 122)

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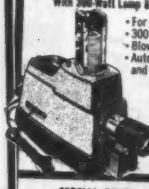

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ALL FILMS MOUNTED		3-ROLLS 20 exp.	3-ROLLS 36 exp.	10-ROLLS 20 exp.	10-ROLLS 36 exp.
KODACHROME (Same prices apply for Anscochrome & Ektachrome)	(FP)	7.75	11.50	24.00	35.00
	(FF)	6.50	10.40	20.00	31.00
	(*)	3.85	5.40	12.45	17.25
SUPER ANSCOCHROME	(FP)	8.75	13.00	28.50	39.00
	(FF)	7.50	11.90	26.00	36.00
	(*)	4.50	7.00	14.00	23.50
KODACOLOR	(FP)	6.50		20.50	

*Factory fresh film without processing
Please include 5¢ postage per roll

24-HOUR LAB SERVICE ON KODACHROME

LOAD YOUR OWN AND SAVE!

35mm Bulk COLOR FILM

Factory Fresh • January 1960 expiration date • Fully Guaranteed

KODACHROME OR ANSCOCHROME OR EKTACHROME

	28 FT.	50 FT.	100 FT.
WITHOUT PROCESSING	8.88	16.95	31.00
WITH PROCESSING	15.99	32.00	59.95

FREE cartridges! Please specify 20 or 36 exp.
TO MAKE (8)-20 exp. or (5)-36 exp.
TO MAKE (16)-20 exp. or (10)-36 exp.
TO MAKE (32)-20 exp. or (20)-36 exp.
FREE mailing bags included
BULK LOADER ..... Special 4.95

Bulk KODACHROME MOVIE FILM

Jan. 1960 expiration date • Fully Guaranteed

	WITHOUT PROCESSING	WITH PROCESSING
8mm x 100'	5.99	9.75
Plus 4-empty 8mm daylight spools and cans		
8mm x 400'	21.95	36.95
Plus 16-empty 8mm daylight spools and cans		
16mm x 400'	23.00	31.00
Plus 4-empty 16mm x 100' day. spools & cans		

DUPLICATE COLOR SLIDES

35mm Mounted
From transparencies or from Kodacolor

15¢ each

Minimum order for duplicates: $3.00

KODACHROME COLOR PROCESSING

STILL FILMS

*35mm x 20 exp. w/mounting	1.00
*35mm x 36 exp. w/mounting	1.75
35mm x 15 exp. Stereo w/mounting	1.75
35mm x 28 exp. Stereo w/mounting	2.75

MOVIE FILMS

8mm Roll	1.00
8mm Mag.	.75
16mm Mag. 50'	1.00
16mm x 100' Roll	2.50

*35mm Anscochrome/Ektachrome: Same price as shown
120-620 Anscochrome or Ektachrome . . . 1.00

KODACOLOR Developing & Color Prints

SPECIAL
8 exp. Roll devel. & print. 2.50
12 exp. Roll devel. & print. 3.50
20 exp. 35mm " & " 3.70

3½ x 5 Jumbo Print ..... 25¢ each
5 x 7 per print 1.00 • 8 x 10 per print 2.50
Developing any size roll ..... .70

• Send for FREE mailing bags and price list
• Minimum order $1.00 (Sorry no C.O.D.'s)
• Return postage FREE on color prints and duplicate slides. (For 1st class mail add 10¢; for air mail add 25¢)

BRILLIANT COLOR PRINTS

(From transparencies)
PRINTED ON NEW KODAK EKTACHROME PAPER

5 – WALLET (2½ x 3½) SIZE (from 35mm) 1.00
3 – 3X (3½ x 3½) (From 120 & Stereo) 1.00
2 – 4X (4 x 5) 1.00
5 x 7 ..... 80¢ each
8 x 10 .... 1.65 each

Minimum print order: $3.00

COLOR FILM HEADQUARTERS OF THE WORLD!

LORD FILM LABS • P.O. Box 33, Dept. M New York 51, N.Y.

A Message To You From Our President

UNIVERSITY CAMERA CORP. employs Camera Technologists who are not afraid to tell you the truth about a product: They don't work on a commission and profit is not their concern: their interest is solely governed by the UNIVERSITY policy of: "*Tell the Truth about a product, It will earn us better customers.*"

It is a well known fact that UNIVERSITY CAMERA sells factory boxed camera equipment at tremendous discounts: Obviously, certain factory boxed equipment is returned for concealed damages during the year (which of course, is not our fault, you'll agree . . . however, we repair or replace it at no charge). We take tally of these products, then we advise our clients not to buy these which are consistently defective.

Certainly, we have consumer research information which you need; it costs you nothing . . . you don't have to buy anything to find out the "truth about a product," and we are not afraid to give it either! Thank you for your having faith in UNIVERSITY . . . , you'll agree, it was worthwhile to do business with an honest, responsible, trustworthy organization! UNIVERSITY CAMERA wishes you and your family a Merry Christmas and a Happy New Year!

Most Sincerely, *Burton Grodin*, President

All Equipment Below Factory New

8mm Movie Projectors

Argus M-500 ..... 64.50
Bauer T10 ..... 136.22
DeJur 750 ..... 112.00
DeJur 1000 ..... 118.00
DeJur 500 ..... 52.00
Keystone Sixty 47.20
Keystone K-100 .. 69.21
Kodak Brownie 300. 46.00
Kodak Brownie 500. 56.92
Kodak Showtime .. 89.50
Revere 85D 84.50
Revere 777 ..... 87.50
Showtime Variable . 99.50
K100D w/c 119.88

8mm Movie Cameras

Bauer 88E f1.9 .... 122.48
Bauer 88ES 144.22
Yashica 8T f1.4 ... 57.95
1½" f1.4 Tele Matar 18.50
B & H Electric Eye 393 Turret f1.8..
B & H 220 .....
B & H 252 TA ....
Bauer 88B f1.9 .... 109.50
Canon 8T f1.8 .....
DeJur Eldorado III. 73.21
DeJur Electra Turret f1.8 ..... 109.00
Keystone f1.8 3-lens Turret Elec. Eye. 93.70
Keystone K 20X w/Meter 32.00
Keystone K 26X, 2.3 Turret & Meter.. 59.20
Kodak Brownie f2.8 24.50
Kodak Brownie f1.9 32.50
Kodak Brownie Turret f2.3 ..... 44.50
Kodak Brownie Turret f1.9 ..... 52.50
Kodak Medalion f1.9 88.50
Kodak Medalion Turret f1.9 ..... 118.74
Revere CA-I 99.50
Revere 64 f1.9 ..... 119.50
Sankyo Turret f1.9. 56.50
Wollensak 43-D Turret f1.9 ..... 69.00
Keystone Elec. Eye Turret f1.8, shpd. with one lens only 69.50
Wollensak Elec. Eye Turret

1⅝ x 1⅝ Cameras

Rolleiflex 4 x 4 ... 98.50
Yashica 44 ..... 49.50

2¼ x 2¼ Cameras

Agfa 66 Auto f3.5.. 195.00
Exakta 66 f2.8 w/s 174.00
Ikoflex Faverit 79.95
Ikoflex Ib 47.75
Ikoflex IC Novar ... 59.75
Ikoflex IC Tessar .. 66.50
Kalimar Reflex 69.95
Kalloflex 68.50
Minolta Autocord .. 69.95
Rolleiflex 3.5G .....
Rolleicord VA 84.00

Stereo Cameras

Kodak Stereo f3.5.. 66.00
Revere Stereo f3.5.. 128.50
Stereo Realist f3.5 . 97.00
Stereo Realist f2.8 . 118.00

35mm Cameras

Akarex III f2 Xenon 67.50
Aires IIIC f1.9 ... 81.50
Aires III-L f1.9 .. 69.50
Agfa Ambi-Silette f2.8 ..... 94.75
Agfa Silette-SL f2.8 ..... 72.78
Agfa Super-Silette L f2.8 ..... 72.54
Ansco Memar f3.5.. 30.22
Ansco Super Memar f2 ..... 89.41
Argus Matchmatic C-3 ..... 58.44
Argus C-44 f2.8 .... 89.46
Argus C-44 f1.9 .. 126.41
Asahi-Pentax f2.2.. 136.92
Asahi-Pentax f2 Bietar 136.50
Braun Super III Auto .....
Beauty f1.9 ..... 69.95
Century 35 .....
Contaflex III f2.8 .. 106.00
Contaflex IV f2.8 .. 119.00
Contaflex Alpha ... 78.00
Contaflex Beta 91.00
Contax IIA Body .. 128.74
Contax IIA f2 Sonnar 197.41
Contax IIIA Body.. 187.44
Contax IIIA f1.5 Sonnar 254.98
Edixaflex f2.8 ..... 69.95
Edixa Reflex B f2.8 Auto 129.50
Edixa Reflex C f2.8 Auto Travenar .. 152.24
Edixa Reflex C f1.9 Auto Quinon ... 205.50
Exa Body, Latest .. 48.50
Exa f2.9 pre-Exakta VX IIA f1.9 Xenon Auto 214.00
Exakta VX IIA w/Auto Biotar f2 w/RF Pentaprism w/imp cert. 269.50
Graphic 35 w/ f2.8, case, FL 53.23
Kodak Pony II 20.58
Kodak Pony IV ... 29.82
Kodak Signet 30 .. 40.28
Kodak Signet 50 .. 61.04
Konica III A .....
Lord f2.8 ..... 42.50
Lord f1.9 ..... 69.50
Minolta A 35.97
Minolta A2 f2.8 .. 48.97
Minolta Super A f2. 89.50
Minolta Autowide .. 63.21
Nikon S2 f1.4 ..... 229.50
Nikon SP Body ...
Nikon SP f1.4 ....
Olympus S2 f2.8 ...
Olympus 35S f1.8 ...
Olympus Wide S f2
Pentacon f2 Bietar. 89.50
Petri f2.8 ..... 34.95
Petri f1.9 ..... 49.95
Praktica f1.9 Primoplan 66.22
Praktica FX f2 Biotar 119.50
Retina IIc 79.50
Retina IIIC w/built-in 35mm, 80mm Fd. 108.00
Ricoh 35 ..... 39.95
Ricoh 500 ..... 48.92
Robot Royal f1.9 .. 184.51
Super Ikonta III .. 68.00
Super Ikonta IV .. 99.00
Topcon f1.8 Auto .. 269.50
Vitessa T f2.8 .... 91.50
Vitessa L f2.8 .... 80.00
Vitessa f3.5 ..... 69.50
Vitessa L f2 ..... 89.50
Walz 35-S f1.9 ... 64.50
Fusica LN f2.8 .... 52.50

Exposure Meters—Sale

Norwood Super Director 14.25
Sekonic Movie Pat. 3.75
Sekonic L-36 ..... 9.00
Sixtomat X-3 ..... 16.92
Walz Color Meter.. 28.50
Walz Coronet 7.28
Weston DR 11.50
Weston Master III. 22.50
Meter, import, w/Boost #888 ... 5.95

Slide Projectors—Sale

Ansco Dualet 29.95
Argus 300 ..... 29.75
Argus 300 Auto ... 45.85
B & L Balomatic 300 ..... 56.00
B & L Balomatic 500 ..... 98.99
Brumberger Riviera 2¼x2¼.. 45.00
Graflex Constellation 69.95
Keystone K-300 ... 46.75
Keystone K-510 ... 78.92
Kodak Cavalcade .. 107.70
Mansfield 300 Auto w/c 32.75
Realist 620 ..... 29.95
Revere 553 ..... 58.00
Revere 888 ..... 107.70
Revere 888D 114.00
Signet 300 ..... 48.50
Signet 500 ..... 56.50
Keystone 310 ..... 69.95

Cameras

Mamiya 16 ..... 29.95
Minox IIIS Used .. 89.50
Polaroid 80A .....
Polaroid 95B .....
Polaroid 150 .....
Polaroid 110A .....
Ricoh Golden 16 ...
Speed Graphic 4x5.

16mm Movie Cameras—Sale

Auricon .....
B & H 240 .....
B & H 200 .....
B & H 200 EE ....
B & H 70 DR ....
Kodak K 100 f1.9..220.00
Kodak Sp. II f1.9..
Kodak K-100 Turret f1.9 ..... 248.28
Kodak Royal f1.9 .. 142.21
Keystone f2.5 A9 .. 84.50
Keystone Executive f2.5 ..... 98.21
Revere C102 f1.9 .. 145.00
Revere C-37 f1.9 .. 145.00
Keystone A-12 f1.9 118.70

All Cameras above must be purchased with CASES. Allow between $7-$10. Underage will be billed, overage refunded.
XX-write for price quotes.

LENSES

35mm Steinheil Quinaron F2.8, auto., focus to 8". Exact mt. 149.50..109.70
35mm Travegon F3.5 auto. Exa. 99.50 ..... 59.70
135mm Travenon F4.5 for Exakta, Pratik. Pent. Hex. 49.50 ..... 29.70
135mm Travenar F3.5 for Leica M3 or Leica mts. 89.95 ..... 53.70
Cases (for Autom.)..... 6.95
Cases for others..... 3.95

Elitar 135mm Preset F3.5 for Exacta. 69.50 ..... 21.95
35mm F3.5 for Leica, Canon 89.50 ..... 44.00

Sankye 8mm Turret #3R

- Rewind Key for Fades
- 3-lens turret
- Thru the lens focusing

150.00 w/F1.4 lens. Spec. 84.50 w/wide angle & tele lens, F1.8 add $31.50
- 5 speeds - Roll 8mm

Kodak 300 w/ Airequipt ..74.50 52.50
Kodak w/ Redimatic ..64.50 45.50

Wollensak Turret Mag w/3 F1.8 lenses. List 149.50
Brand New..... 79.95

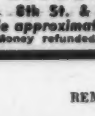
Electronic Flash—Sale

Braun Hobby AA New Model 88.21
Braun Hobby Special As Stand. 32.50
FR Model 2 ..... 33.00
FR Model 146 .... 18.95
Mecablitz 100 ..... 33.00
RI III 29.95
Ultrablitz Comet .. 32.95
Ultrablitz Rocket WL 62.50
Ultrablitz Supreme. 107.50
Add extra for Cord & Bracket 4.00
Holland 64 B 45.95
Cord 1.98
Batteries, spec. ea.. .60
Quick Release & L-Bracket 5.92

EASELS, SAUNDERS

	List	Sale
a Lifetime 14x17 Black Base	29.05	22.75
b Same, Yellow Base	32.50	23.97
a Autofocus Base, 14x17, Black,	37.50	26.71
b Same, Yellow Base	39.95	28.92

BROWNIE TURRET

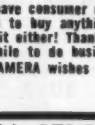


Scope Sight w/Built-in Electric Eye
NEW
w/3 f/1.9 lenses
List $99.50.
Special..... 79.95
Comp case 8.97

MIRANDA, Automatic, brand new 178.50
Case 11.82

CONTAFLEX I 78.50
CONTAFLEX II 93.50
Case 9.82
(Must be purchased w/case)

ZOOM FINDER



For Leica—Contax—Nikon—Canon. Exact field of view for all lenses from 28mm to 135mm—click stops—complete parallax correction.
Reg. $35.50
New **$14.92**
Complete with leather case

AKAREX III

Latest Model New w/F2 Schneider Xenon lens speeds, 1 sec. to 1/500. Synchro Fully interchangeable. Self timer Parallax corrected. Free literature on request.
List 139.50
Special New **64.95**

Trays for All PROJECTORS W/Covers

28c Ea. Except Revere B & L La Belle

Trays for Revere, ea. ..38c
Airequipt Mags. ea. ...1.44

Kodak Signet 40 w/Flash. List 65.00.
Special, New..... **39.92**

GRAFLEX CONSTILLATION Mark II, 1959 model

500 watt—"No Popping" shows super-slides and 2x2 35mm slides; w/built-in Stereo slide adapter (view single stereo slide) includes remote cord 99.50.
our price **74.50;**
Case ..8.92; timer ..10.98

Brand New R.F. Penta-Prism for Exactan, V, VX, & Exas, split image rangefinder combination with viewfinder. Complete with extra ground glass.
List 80.00

Brand New
18.98
Case ..... .99

Tripods On Special & Brand New

STAR D. CONQUEST (elevating type) 21.50 13.10
Quickset Champ II 34.00..... 22.93
DELUXE TRIPOD CASE 5.95..... 3.95
Star D. Cont Mark III 25.95..... 16.75
Quickset Husky II 47.00..... 31.50

WOLLENSAK Electric Eye 8mm #47..... 66.95
Turret Electric Eye #48 ..... 103.97
Compartment Case .. 8.72

ROLLEIFLEX

w/F3.5 fully Automatic. Condition same as new with new guarantee for 1 yr. Labor & parts included.
Spec. **133.94**
Immed. Del.

8 Sec Pocket Elevator Tripod

Pan Head swivels all directions gear crank
List $17.95
Special w/ leather case **$8.88**

B & L Balomatic

300 list 84.50 new, our price..... **55.95**
BALOMATIC 500 List 149.50. Our Price..... **98.99**

B & L TRAYS METAL CLIPS
Special..... .96 each
(For Cases only)
9 Tray Case 5.95
20 Tray Case 9.95

Photo-Electric EXPOSURE METER WITH BOOSTER

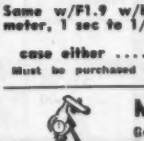
Complete ASA index, Lens stops F:1 to F:32, shutter speeds 30 sec. to 1/1000 sec. Complete with Booster, Leather case and Strap. Polaroid Scales.
Reg. $12.95
$5.95
Clip-on w/no Booster...$4.95

Miniature Tape Recorder

BATTERY OPERATED (Transistor) (uses Standard tape)
comparison value 250.00
Our price, complete, 2 speeds: 1⅞, 3¾; 5 lbs. 2⅞x4½x9⅜. automatic rewind & plays 300 hrs. amplifier batteries. 50 hour motor battery; with batteries, mike (mike subs as earphone too) including built on leather case 64 min. on 1⅞. ½ mil. tape, standard 1.75 ea. Immediate delivery.
only **$199.95**

- F2.8 color lens
- Brite Lumi frame
- Single stroke rapid wind
- Full sync self-timer
- Coupled range finder
- 1 sec. to 1/400.

List 69.50 **$36.92**



Leather case list 12.50
FREE case with order
10 day trial Full Refund

Same w/F1.9 w/built in meter, 1 sec to 1/500 $68.50
case either 7.50
Must be purchased w/case

XMAS SPECIAL KODAK RETINA REFLEX

w/F2 XENON With IMPORT CERTIFICATE E.K. Serial #
(Guaranteed by Kodak Everywhere)
List $15.00
Case $15.00
BOTH NEW **152.95**
(Offer good only to Dec. 25th)
Same, without E.K. Serial No.
One Year Guarantee ..131.95
Case 9.25

WOLLENSAK Tape Recorders

mod. 1500, list 199.50 our price New **136.50**
mod. 1515 (Stereo) list 229.50..... **154.90**
Case 6.95

PRAKTINA FX

Latest w/F2 Auto-Biotar w/Pentaprism, list 297.50
Special Brand New..... **179.50**
Case Included

4 LIGHT BAR COMPLETE WITH 4 BULBS!

- Compact
- All Metal
- Pistol Grip

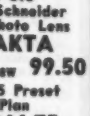
List 24.95 w/Bulbs
$10.92

BRAND NEW 135mm 3.5 Automatic Schneider Xenon Telephoto Lens for EXAKTA

List $149.50
Special Brand New **99.50**

135mm F3.5 Preset Primo Plan
List $89.50
Special **$44.75**

Brand New PENTAPRISM



Black Leather Top w/Split Image Range Finder For Exacta VX IIa.
List $80.00.
Special..... **$26.75**

Brand New 4x5 Crown Graphic

w/f4.7 Xenar, Compur, Full Sync. w/Rangelite, Graflex Back, Auto-Parallax correction.
list 235.00.
Brand New..... **168.95**
Add 4.95 for Ectalite field lens.

8mm LENSES

1½" f/3.5 FF (Chrome)	19.95	9.25
1½" f/1.4 foc. tele	69.50	14.50
15mm f/1.9 foc. W/A	59.95	32.50
13mm f/1.9 foc. W/A	89.50	46.50
2" f/1.9 foc. Tele	59.95	24.95
3" f/1.9 foc. Tele	89.50	46.50
1½" f/1.9 foc. Tele	38.75	Both 21.95
6.5mm f/1.9 wide	44.00	

MODEL 2700 SUPERPOD

Geared for quick action raising and lowering
Extra 90 Degrees tilt on panhead
Ball Level on tripod
Ratchet to prevent camera from falling
Degree marks for vertical pictures
Adjustable camera screw
List 22.95 **11.97** Case list 5.95 Special 2.92

University Camera STORES

761 Broadway, N. Y. 3, N. Y.
8th St. & B'way — GR 5-2544
Include approximate postage, average refunded
Money refunded, if not satisfied, 10 days.

Orders under $5.00—50¢ handling charge
SEND FOR FREE M-12 CATALOGUE
COD, send 25%

BRAND-NEW for Leica Fans

135mm f/3.5 Telephoto lens, Rangefinder, Coupled. Made in Germany
List 79.50
Sale NEW.. **38.95**
Same for Leica M-3..... 44.50

SPECIAL ANSCOCHROME
35mm Within Date

20 Exp.—per roll	$1.50
4 rolls	$5.00
36 Exp.—per roll	$2.25
5 rolls	$10.00

SUPER ANSCOCHROME ASA 100
High Speed—1959 Date
Orig. Factory Packed

35mm 20X list	$2.35	3 for $5.95
120 list	1.75	3 for 4.45

PHOTOGRAPHIC ENLARGING PAPER
100 Sheet Packages
Contrasts 1—2—3

	SW	DW
4 x 5	$1.39	$1.79
5 x 7	1.89	2.09
8 x 10	3.45	4.00

Slightly outdated

16mm SOUND PROJECTORS
Bell & Howell, Victor, Ampro

SPECIAL USED $159.00

AVAILABLE IN 8mm and 16mm
THE FOLLOWING FULL VERSION REELS

The 8mm is approximately 200 ft. and 16mm approx. 400 ft. each reel.

Charlie Chaplin Comedies—1 reelers— NEW JANITOR! MABEL'S BUSY DAY, FILM JOHNNY, BETWEEN SHOWERS, CAUGHT IN THE RAIN, HIS NEW PROFESSION. — **2 reelers**—IN THE BANK, NITE AT THE SHOW, THE CHAMPION, THE TRAMP, HIS NIGHT OUT, DOUGH AND DYNAMITE. The price for silent is **$10.00** per reel and for sound **$12.50** per reel. 8mm **$5.00** per reel.

MACK SENNETT BATHING BEAUTIES—
Made direct from negatives
one-reelers **$10.00** per reel and **$20.00** for two-reelers. Full version approx. 400 ft. 16mm each. 8mm **$5.00** per reel.

Religious Films Available

Life of Christ	7 reels
Crown of Thorns	8 reels
St. Anthony of Padua	8 reels
Messenger of the Blessed Virgin	9 reels
Sound	$15.00 per reel
8mm	$7.50 per reel

HAL ROACH COMEDIES—
Snub Pollard & other famous stars, full version—available in 8mm approx. 200 ft. **$5.00** per reel—16mm **$10.00** silent per reel and **$12.50** sound. Approx. 400 ft.

ORIGINAL OUR GANG COMEDIES—
available in 8mm and 16mm **$5.00** for 8mm approx. 200 ft. **$10.00** per reel for 16mm silent approx. 400 ft. per reel—available in 1 and two reelers.

PRIZE FIGHTS
HEAVY WEIGHT FEATHER WEIGHT LIGHT WEIGHT

Full Version
Available 200' ..... 8mm $ 7.50
400' 16mm 15.00
Fights From Early Days Till Present

35mm FILM
Ansco Color Daylight Outdated

100'	$11.95
20 exp. roll	1.00

(3 for $2.75)

SPECIAL CHRISTMAS CARTOONS

8mm 200'	$ 7.50
16mm approx. 400'	12.50
Color 8mm	12.50
16mm	25.00

Christmas Night — Christmas Up North
Christmas Daze — Christmas Carols

BULK FILM SPECIAL
- **Brand New Daylight Film Loader**
- **100' 35mm negative film** our choice
- **12 empty 35mm cartridges**

Yours for only $5.95

BLACK AND WHITE MOVIE FILM WITH PROCESSING
ASA 50
Reperforated

8mm 25' dbl. roll	$1.15
8mm 100' on Bolex Spool	3.00
16mm 100' roll	2.50
16mm 100' sound ASA 24	2.50
16mm 50' Magazine	1.90

With purchase of 5 rolls, 1 roll free.

B & W 35mm Film 100' Roll
Negative film outdated..... **$1.25**

ANSCOCHROME ASA 32
16mm with Processing

100' 16mm roll	$8.00
50' 16mm Mag	6.50

Orig. factory packed 1959 dated

COLORCHROME

8mm Roll ASA 32	$3.25

with Processing within date

DEVELOPING SERVICE AVAILABLE

100' 16mm B&W	$1.25
8mm 25' double B&W	.60
8mm 25' double color	1.25
16mm 100' roll color	2.50
16mm 50' Mag. color	1.25

Above color prices refer to Ansco Color and Anscochrome only.

ANSCO COLOR FILM WITH PROCESSING

8mm 25' dbl. roll reperforated	$2.25
8mm 100' on Bolex Spool reperforated	6.50
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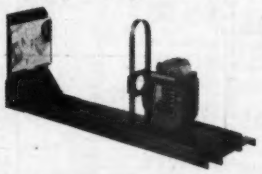

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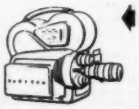

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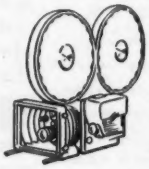

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PHOTOKINA REPORT

(Continued from page 116)

Angenieux line of automatic lenses now in Alpa mounts.

Two new lenses in automatic mounts for the Exakta, and in semi-automatic mounts with cocking levers for other single-lens reflexes, were shown by Albert Schacht—a 35mm f/3.5 **Travegon wide-angle** of six elements and an 85mm f/2.8 **Tranevar** of four elements. The entire line of Schacht lenses, from 28mm to 135mm will be available in six months in completely automatic mounts for most single-lens reflexes. They will allow focusing at full aperture and will reopen to full aperture automatically after the picture is made.

Planar 135mm f/3.5, Tessar 150mm f/4.5, Sonnar 250mm f/5.6, Biogon 75mm f/4.5 lenses for the Linhof Super Technika 4 x 5 were introduced by Carl Zeiss. All are in Synchro-Compur No. I shutters, with top speed of 1/400 sec., except the Biogon, which is in a Synchro-Compur 0 shutter, 1/500. The Biogon covers an angle of 90°.

Jenoptik introduced the **50mm f/2 Flexon** lens for single-lens reflexes. The 6-element Flexon will eventually replace the 58mm f/2 Biotar as the standard lens, first on the Praktina, and in the future on other reflexes. Another replacement: the 4-element **135mm f/4 Sonnar** supersedes the 135mm f/4 Triotar.

Four new lenses for Leicas—three of them wide-angle—and a new slimmer version of the Visoflex reflex housing were shown by **E. Leitz:** a 21mm f/4 Super-Angulon with 92° angle of acceptance, focuses to 2⅓ ft. on the M2, to 3⅓ ft. on the M3; an 8-element, 35mm f/2 Summicron, focuses to 2⅓ ft. on both the M3, M2; and a 6-element, 35mm f/2.8 Summaron which focuses to 2⅓ ft. on the M2, and to 2 ft. 2 in. on the M3. Although not a new optical design, the 90mm f/2 Summicron is now available in a new lightweight metal alloy mount.

The slim **Visoflex II Mirror Reflex Housing** offers a choice of waist-level (at 90°) or eye-level prism viewing. Magnification at the latter position is 4X, at waist-level a 5X magnification is obtained. A rigid metal arm fits over the release button of the M, G and IIIf series cameras. A button at the end of this arm depresses the shutter release button. An adjustment on the button governs the Visoflex' mirror release mechanism. After exposure, a small lever repositions the mirror. Adapter rings are available for older Leitz lenses from 90 to 400mm. The new 90mm Summicron comes in a special short mount with a preset diaphragm for use with the Visoflex II.

Novoflex has simplified the problem of unwieldy long lenses by producing a **400mm f/5.6** lens in a **collapsible barrel mounting** supplied with a reversible bayonet mount lens hood. Designed for 35mm reflexes, or rangefinder cameras with reflex housings, the lens is 235mm long when collapsed. An automatic lock prevents the lens from being collapsed when the diaphragm is at any opening other than f/5.6, thus preventing damage to the iris blades. The diaphragm has click stops.

Novoflex' new Follow Focus lens system for 2¼ x 2¼ single-lens reflexes employs a basic trigger-controlled focusing tube with interchangeable focal length lens heads. Either a 240mm f/5.6 or a 500mm f/5.6 can be fitted to the basic unit.

Lifa Lichtfilterfabrik departed from the German filter and close-up lens manufacturers' custom of making individual glass optics in metal mounts which screw directly into the front threads of each camera lens. The new **Lifa filters** are mounted in black nylon which makes the 2mm dyed-in-the-mass glass filter almost unbreakable. They can be attached to the adapter ring in less than a second. Based on the Kodak series of adapter rings and separate filters, the new filters are threaded on both sides so that additional filters, or a lens shade, can be added. Shades are also of black nylon. **Step-up** or **step-down rings** are available which permit the use of various series filters. The filters come in three grades: coated, anti-reflection coated and uncoated.

Heinz Kilfitt showed a new **adapter** which extends variable extension of all Makro-Kilar lenses by 45mm. With this adapter, for example, the 90mm Makro-Kilar will provide up to 1:1 ratio.

An amazingly short (8 in.) **super-tele lens** was shown by **Jenoptik.** The 500mm f/4.5 Spiegellinsenobjektive is a mirror optic for single-lens reflex. The lens is 6 in. in diameter, weighs over 14 lbs.

A mirror optic with one lens and two mirrors, the **Tewe** 2000mm f/8.8 **Shortygon super-tele** covers a negative to 2¼ x 2¼. The lens is mounted on the camera (on a tripod) vertically so that the camera on top points toward the earth. The mirror system produces a right-side-up image.

Of interest to Contaflex III, IV owners: the **Zeiss Pro-Tessar M 1:1,** a 3-element lens component. Specially designed for **close-up work,** the Pro-Tessar replaces the front cell of the standard Contaflex lens component. Another Zeiss accessory for model **III and IV Contaflexes** is the new **Close-up Steritar stereo unit** which enables the photographer to shoot at ranges from 8 to 20 in. Close-up lenses fit inside the Steritar to make the 3D pictures.

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11x14	SWGL	1,2,3,4	50	5.25
11x14	SWSM	1,2,3	50	3.79
11x14	DWSM	2,3	50	5.25
11x14	DWGL	1,2,3	50	5.25
20x24	SWSM	1,2,3	50	9.85
20x24	DWSM	2,3	50	14.85

CODE: SWSM is Double weight, semi-matte
SWGL is Single weight, glossy
SWSM is Single weight, semi-matte
DWGL is Double weight, glossy
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CODE SWSM is Single weight semi-matte
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Film & paper outdated gov't surplus and may be recut and respooled by us for professional and amateur needs. All film and paper is equal to fresh and guaranteed by us until Sept. 1959. COD w/25% none less than $20.00. Prices FOB NY, subject prior sale.

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Only because they're manufacturers' seconds are you able to obtain this paper at this price. Yet, neither YOU nor any other expert can tell why they're seconds. Manufactured by the famous HALOID Company. Take advantage of this unusual purchase and stock your future needs. REMEMBER this paper is F-R-E-S-H not surplus or outdated.

K-20 AERIAL CAMERA

6½" f4.5 LENS

Full range of shutter speeds to 1/500. Rapid Sequence pix. on 4x5 neg. Hand held, manual operation.

Gov't Surplus Case 5.95

USED 69.50 shipped express

12" f4.5 ZEISS TESSAR

Coated in BRAND-NEW Alphax M-X Synchro shutter. Never before has this lens been offered at such a low price. Studio's and commercial photogs will do well to investigate this. 30 day trial.

USED 144.50

Gov't surplus 1.50 post & hand!

36" f6.3 (900mm)

Famous Dallmeyer Big Bertha. Adapt to almost all cameras. With iris diaphragm. Gov't surplus.

Used 99.95 Shipped express

40" (1000mm) f8 B&L TELE NEW. Gov't surplus 149.50

8x10 PORTRAYA GG

Double weight

100 sheets 7.49

500 sheets 35.75

8x10 HALOBROME

Single weight

glossy, Cont 2 & 3 100 sheets 4.79

11x14 PORTRAYA GG

Double weight

50 sheets 7.20

250 sheets 33.95

BRAND-NEW GOV'T SURPLUS 4x5 FEDERAL MODEL 450 ENLARGER

Brand-new and with 5¼" f4.5 coated lens on this famous make enlarger. Thermal draft cooling, micrometer focusing. Many more features.

BRAND NEW 72.50

shpd exp

8mm & 16mm BLACK & WHITE MOVIE FILM

FREE PROCESSING

8mm Roll each 99c. 5 for 4.95
plus 45c post & handling

SIZE	TYPE	3 for	6 for
16mmx100 ft.	Ansco Hypan	6.95	13.75
16mmx50' MAG	Ansco Hypan	6.75	13.35
16mmx100'	Kodachrome	6.95 ea.	41.50

DUPONT SUPERIOR #4

35mm x 36 exposure reloads ASA 320..ea. 75c
Min order 6 for 4.48 plus 45c p&p
ASA 320 Tungsten 250.

35mm BLACK & WHITE FILM

100 ft. ROLLS

Kodak Plus X — Kodak Super XX
Kodak Infra Red — Ansco Supreme
Ansco Ultra Speed — Kodak Tri-X

2.49 EACH

Choose any 3 for 7.47 plus 35c post

KOST-KUT BARGAIN CORNER

Graflex Identification camera, f5	149.95
4x5 Developing Tanks (2 in enamel jacket)	19.95
Houston K-1A 16mm auto film developer	1495.00
24" Print Wringer (squeegee) all electric	59.50
Pease Jr 26" Blueprint Dryer	129.50
Kodak Velox Printer electronic floor model	269.50
8x10 Argon Printer, air cushion platen, separate switches	79.50
4x5 Stainless Steel Kodak Hangers .....6 for	5.75
24" Paper Trimmer	47.50
35mm Akely 35 with 6 mags, gyro head, tripod	395.00
16mm Bell & Howell Editor	89.50
Electric Motors, 24v DC	4.95
Bessler Opaque projector	129.50
S-3B Intervalometer	89.00
K-17 Aerial Camera, 12" lens	475.00
F-56 Aerial Camera, 8¼" f4	118.95

Shipping & crating Extra

KODAK N° 12 PRINTER

For 12x15 negs Powerful 1000 watt Masks etc.

used 198.50

10 crtng—shipping extra

40" JET ACTION WASHER

Gov't Surplus Cost $350.00 in Original packing

119.50

shpd. exp.

35mm ANSCO COLOR

35mmx20 exp, reloads, each ..... 5 for 3.95 79c

35mmx36 exp, reloads, each ..... 5 for 4.95 99c

35mm x 50 ft Ansco Color.....5.95
35mm x 100 ft Ansco Color.....9.75

MOVIE SCREENS

Opal Glass beads on tough rubberized surface. Tripod Base.

BRAND-NEW 30x40 6.95

40x40 .....8.95
37x50 .....10.95
50x50 .....12.95
shpd. exp.

26" RISE PRINT STRAIGHTENER

Cast Iron base. All electric. No stretch belt.

Gov't Surplus Used 34.00

shpd. exp.

FREE SURPLUS BULLETIN

Listing of thousands upon thousands of dollars savings! Send for your copy to-day—It's FREE!

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AIR PHOTO SUPPLY CORP.

Dept. M-1 555 E. Tremont Ave. New York 57, N. Y.

AWON PHOTOGRAPHIC DISCOUNTS !!!

108-M W. 29 St.
New York 1, N. Y. LA 4-6376

BRAND NEW — LATEST MODELS

EXAKTA VX IIa
With f2 Biotar Automatic, Case ..... $223.

FRESH B&W MOVIE FILM—ASA 50

This is absolutely FRESH—not surplus—not reperforated. Price includes PROCESSING

8mm x 25' Double ..... 3 for $5.95
16mm x 100' ..... $5.00 each

CLEARANCE SPECIALS

LIMITED QUANTITIES! Many below dealers cost! BRAND NEW! First come, first served! ORDER NOW!

Westar f4.5 100mm lens for Practica etc.	17.95
35mm Super Paxette, f2.8 lens, RF, case (discontinued)	31.95
MINOLTA A 35mm, f3.5 lens, w/case	39.95
ANSCO Dualet projector, 35mm & 2¼ sq., 300 wt.	27.95
Elgeet 8mm Cineturret (w/angle & tele) attach.	24.95
35mm EXA reflex (disc) f2.9 Brand lens, case	54.95
8mm VISTASCOPE wide screen lens	55.00
16mm VISTASCOPE wide screen lens	87.50
Mansfield Auto-Splicer, 8mm/16mm	4.95
SPOT-O-MATIC enlarging meter	9.75
Minolta A-2, 35mm, f2.8 w/case	84.95
Super Minolta "A," 35mm, f2, w/case	102.50
Premier Prof. Titler—Mod #2	25.95
Premier M-2 accessory kit	8.50

TRIPOD SALE!

	SALE
Quick Set Champ II, 3 Sect., Elev., w/Pan Head	$22.95
Quick Set Husky II, 3 Sect., Elev., w/Pan Head	32.95
Star D-18, 3 Sect., w/Pan Head	8.97
Star D Conquest, 3 Sect., Elev., w/Pan Head	13.30
Continental Mark III, 3 Sect., w/Swing Over Tilt and Monopod	16.95
Quick Set Fairfax, 3 Section, Elevator w/Pan Head	10.95

THIS MONTH'S SPECIALS

- 70mm x 100' Super XX or Infra Red film ..... $ 2.95
- 120 & 620 Kodacolor ..... 3 for 3.00
- Telephoto Lens, 8mm., 1½", f3.5 ..... 4.95
- Wide angle lens, 7mm, f3.2, F.F. 11.95
- Cardboard Stereo Mounts 100 for 3.50
  1000 for 26.50
- Ansco 35mm Cardboard Mounts . . . 100 ..... 1.00
  1000 for 8.50
- Daylight BULK FILM LOADER & 5 cartridges 4.95
- ANSCO 120 All Weather Pan ..... 12 for 3.50
- KODACHROME 828 (proc. incl.) ..... 3 for 3.00

RICOH CAMERAS

Brand New	Latest Models
35mm #500 f2.8 lens, w/case	$54.89
35mm #519, Exp. meter f1.9, case	79.89
Ricoh Diacord "B" Reflex, w/case	37.89
Ricoh Diacord "L," exp. meter, case	51.89

PORTABLE SLIDE FILE CASES

- For Tray & Magazine
- Fits TDC: KODAK: ARGUS: REVERE & AIREQUIPT

Model 12 (12 Trays) $4.95
Model 24 (24 Trays) $7.95

12 Slide trays for Viewlex or TDC (hold 36 slides each) ..... $ 5.95
12 Airequipt slide trays (hold 36 slides each) $16.95

SCREENS

NEW! RADIANT Portable, Crystal Beaded Tripod Screens with NEW automatic leg opener. VYNA-FLECT fabric. Fireproof, fungus proof, washable. Brilliant projection.

30x40	$ 9.95
40x40	10.95
37x50	14.95
50x50	16.95

Limited quantity of discontinued model without auto leg opener—
30 x 40 ..... $6.95 37 x 50 ..... $13.95
40 x 40 ..... 8.95 50 x 50 ..... 13.95

Radiant zipper case for any above—$2.95
50" Screens are shipped R.R. Expr. collect postage

DARKROOM ACCESSORIES

BRAND NEW — BIG DISCOUNTS!!!

	Sale
Yankee Lordomat 20 Tank	7.28
Yankee 4x5 Utility Tank	2.10
Yankee 4x5 Agitank cut film	6.95
Yankee Safe lite w/3 Filters	3.89
Airequipt 4 Way Fixed Easel	5.65
Airequipt Dialmaster Easel 14x17	12.95
Airequipt Photocast 4x5 Printer	9.95
Brumberger 5x7 Adj Metal Printer	14.95
Brumberger 5x7 Safe Lite OA	4.35
Brumberger 8x10 Paper Safe	8.50
Brumberger 11x14 Paper Safe	15.95
Fedco Focus Rite Enlarging Aid	1.75
Fedco No. 100 Dryer 11½x15	6.75
Gra Lab #168 Luminous Timer	17.20
Premier A2 Roto Dryer 24x28"	33.89
Premier Roto Dryer 12x29"	18.92
Staticmaster 1" Brush	3.50
Spot-O-Matic Enlarging Meter	10.97
Kodak Timer Minutes & Seconds	8.95
Kodak 35mm Day Load Tank	8.95
Morse G3 35 & 16mm Dev. Tank	24.95
Precise 11x14 Metal Adj. Easel	4.95
Carr Cut Film Hangers 4x5	.89
Arkay 16x20 Lordmaster Print Washer	66.89
Pelouze Darkroom Scale	9.50
Nikor 35mm Tank single reel	6.72
Nikor 120-620 Tank w/reel	7.45
Nikor 20 exp. 35mm wide space reel	3.85
Nikor 36 exp. 35mm wide space reel, or 620, 120, 127	3.85
Nikor 33 tank w/2 35mm reels	10.75

Sale POLAROID LAND Cameras

BRAND NEW! LATEST MODELS! Now AWON cuts prices for the first time on POLAROID cameras. Order one for yourself or as a bargain gift.

Highlander #80A..$54.95 Model 150 ..... $ 82.95
Speedliner #95B.. 69.95 Model 110A 127.95

COMPLETE POLAROID CAMERA KITS—include camera, flashgun, bounce flash bracket, compartment case, 2 film rolls, orange filter, packet of postcarders, 2 write-in albums. . .

#80A KIT .....$ 79.95 #150 KIT $112.95
#95B KIT ..... 99.95 #800 KIT 123.95
#110A KIT ..... 154.95 Print Copier ..... $ 33.95

YASHICA CAMERAS

ALL BRAND NEW—LATEST MODELS—
PRICE INCLUDES LEATHER CASE WITH STILL CAMERAS — SALE

	AWON PRICE
YASHICA A	$32.25
YASHICA C, semi automatic	38.95
YASHICA LM, semi automatic with built-in exposure meter	44.95
YASHICAMAT AUTOMATIC	56.25
YASHICA 44 (127 film baby reflex)	46.95
YASHICA 635 (dual 2¼ sq. & 35mm)	46.95
YASHICA 8mm movie #8S, f1.9 lens	33.95
YASHICA 8mm movie #8T, f1.4 lens	82.95
YASHICA 8mm movie #8T2, with f1.4 normal and f1.4 telephoto lenses	82.95

EDITING EQUIPMENT

	SALE
Mansfield 8mm Action Editor	$17.95
Mansfield DeLuxe 8mm Portable, w/case	24.95
Kalart 8mm Action Editor	24.95
Craig 8mm or 16mm Portable w/case	49.95

All Editors include Rewind, Splicer & Baseboard
FREE—2 professional movie titles given with any editor.

BRAND NEW 35mm Outfit

ARGUS C-4

- CAMERA, CASE & FLASHGUN • Cintar f2.8 lens (interchangeable) • Bayonet lens mount • discontinued • LESS THAN original dealer cost.

AWON SPECIAL.....$59.95

Special for ARGUS fans

SOLIGOR, top quality 135mm f4.5 telephoto for Argus C-3. ..... SPECIAL—$29.95
SOLIGOR 35mm f3.5 wide angle lens for Argus C-3. ..... SPECIAL—$39.95

Auxiliary telephoto for C-3, w/case. ..... ONLY $7.95
AIREQUIPT slide trays for Argus projector, 6 for $8.95 ..... 12 for $16.95

ENTICO FILTER KIT includes sunshade, yellow K2, type F, skylight 1A, Enteco leather filter case ..... all for only $2.95

4-LITE FOLDING MOVIE BAR LIGHT

With metal carry case, 2 toggle switches and 7' heavy duty cord. ..... AWON SALE $7.50
Bulbs remain on bar in case. $1 ea. with purchase of bar.

NEW, COMPACT MOVIE LIGHT BAR

4-Lite movie bar, with metal case and four bulbs—NEW, MORE COMPACT design...AWON SALE $10.82 w/4 bulbs without bulbs $7.76

SUPER ANSCOCHROME-ASA 100

Fresh Orig. Ansco Pack. Day or Tung—1959 date

35mm x 100' roll $37.95
16mm x 100' roll 6.95
35mm x 20 exp. ..... 3 for $5.75
120 roll film ..... 3 for $4.10

ANSCOCHROME 1959 DATE ASA 32

35mm x 100' (orig factory pack)	$30.00
35mm x 28' (orig factory pack) w/loader	7.99
35mm x 20 exp. (reloads) ....$1.35 ea.	4.98
120 or 620 original pack	3 for 3.00
16mm x 100' roll (incl. proc.) ..$8.50 ea.	3 for $25.00
16mm x 100', orig package (no proc)	3 for 17.95

SPECIAL SALE—ALL METAL

REEL CHESTS, REEL & CANS

CHEST 183—Holds 12 200' 8mm reels and cans	$2.49
CHEST 185—Holds 12 300' or 400' 8mm rls. & cans	2.79
CHEST 184—Holds 12 400' 16mm reels and cans	3.69
8mm 200 ft. REEL & CAN	4 sets for 2.49
8mm 300 ft. REEL & CAN	4 sets for 2.95
8mm 400 ft. REEL & CAN	4 sets for 3.65
16mm 400 ft. REEL & CAN	4 sets for 3.65

NEW EXPOSURE METERS

	SPEC
Alpex Direct Reading w/case	$5.95
Sekonic Leader Deluxe, Model 36, w/built-in booster cell and case	9.95
Sekonic Leader DeLuxe, w/case	6.50
Booster Cell for Sekonic Leader	2.95
Sekonic Compact, w/case	6.95
FR Meter w/booster & cases	5.95
G.E. Mascot II	6.95
GE PR-1 w/case (discontinued)	18.95
G.E. Golden Crown w/case	23.50
Weston Master III w/case	21.45
GE Guardian w/case (discontinued)	21.95
Weston DR, Dir. Reading	12.95
Case for any of above	1.95

All equip. brand new. Prices subj. to change without notice.

FRESH KODACHROME

This late 1959 dated film is in its original sealed package. *Day, or Tung. Price includes processing plus mounting of 35mm.*

Size Lots of 3—EA.	Kodachrome
8mm x 25' dble. roll	2.75
8mm x 25' dble. mag.	3.60
16mm x 50' mag.	5.35
16mm x 100' roll	7.85
35mm x 20 exp.	2.55
35mm x 36 exp.	3.90

BULK FILM SPECIAL

1—Brand New Daylight Film Loader
100'—35mm negative film
5—film cartridges
$5.95

AWON CHOPS KODAK PRICES

ALL BRAND NEW—Awon dares to discount even Kodak Equipment—Order Now! — BIG DISCOUNTS!!!

	AWON PRICE
KODAK CAMERAS	
KODAK SIGNET 50 35mm, with flash	$ 59.95
KODAK RETINA IIIc 35mm, w/frame finder	112.95
KODAK RETINA IIIc 35mm, f2 w/case (discontinued)	112.95
KODAK STEREO outfit	74.50
KODAK STEREO camera	67.50
KODAK DUALFLEX IV flash outfit	18.95
BROWNIE HAWKEYE flash outfit	11.50
KODAK STARFLASH flash outfit	7.10
KODAK PONY 135 model C, f3.5	27.00
KODAK PONY 135 model IV outfit	41.95
KODAK SIGNET 40 35mm, w/flash	45.95
KODAK RETINA REFLEX 35mm, f2, w/case	139.95
KODAK MOVIE CAMERAS	
KODAK BROWNIE 8mm model II, f2.3	21.00
KODAK BROWNIE 8mm model II, f1.9	29.95
KODAK BROWNIE turret 8mm f1.9	52.95
BROWNIE 8mm turret f2.3	41.95
KODAK MEDALLION 8mm mag. f1.9 foc.	79.50
KODAK K100 16mm f1.9 lens	224.25
KODAK K100 turret 16mm f1.9 lens	252.75
KODAK PROJECTORS	
CINE KODAK Showtime 8mm projector	84.95
CINE KODAK Showtime w/variable speed control	96.95
BROWNIE "300" 8mm movie proj	46.95
BROWNIE "500" 8mm movie proj	57.95
KODASCOPE ROYAL 16mm movie proj	221.25
KODAK "300" 35mm slide projector w/readymatic changer	45.50
KODAK "300" w/Airequipt chngr.	52.50
KODAK "500" w/Airequipt changer	62.00
KODAK Cavalcade Proj. #500	109.95

Ask for the AWON DISCOUNT PRICES on all equipment

POLAROID FILM

Type 31 (Model 80)	6 rolls for $ 7.00
Type 32 (Model 80)	6 rolls for $ 8.00
Type 41 (Model 95A, 700, 110)	6 rolls for $ 9.00
Type 44 (Model 95A, 700, 110)	6 rolls for $10.95

Write for AWON PRICES on all POLAROID Cameras and Equipment.

KODAK SUPER XX ROLL FILM

127, 120, 620, 116, 616 — $1.00 — 6 rolls for

Respooled aerial film

Sale WESTINGHOUSE FLASHBULBS

per CASE OF 144

#5	(per case)	$10.75
M2	(per case)	9.55
SM	(per case)	14.33
S2	(per case)	15.55
#6	(per case)	15.00
G6	(per case)	19.15

Aero EKTACHROME

ASA 40 with 1½ gallon processing kit

5½x20'	$5.00
5½x40'	$5.00
7x18'	$5.95
9½x40'	$8.00
35mm x 37½'	$5.00

EXTRA—Free compensating filter with any of above.
SPECIAL—4½ gallon Ektachrome processing kit $2.95.

AERO EKTACHROME KITS

ASA 40. Original sealed cartons. 9½" x 40' film, 1½ gallon processing kit PLUS 4½ gallon proc. kit PLUS one color correction & 4 different haze filters.

SPECIAL—$8.95

5½x40' film, two 1½ gallon processing kits, & 4 filters $5.00

Bulk ANSCO COLOR daylight or Tung. outdated

35mm x 100'	$11.95
35mm x 50'	6.50
35mm x 27½'	4.00
35mm x 20 exp. in metal cartr.	1.20 ea.
6 for $5.50	12 for $10
35mm x 50' Tung	$6.95
35mm x 20 exp. Tung	6 for $4
16mm x 100' Daylight Movie film	3 for $11.95
620 Tungsten	6 for $ 2.00

Standard Double

CUT FILM HOLDER

Fits all Graphics and cameras with standard press spring backs.

2¼x3¼	$ 2.79
3¼x4¼	2.89
4x5	2.99
5x7	3.39
* 8x10	10.40

Minimum Order—3
* No Minimum Required

4x5 CUT FILM MAGAZINE—AWON SPECIAL—$18.95

New! 35mm BAUSCH and LOMB

BALOMATIC Projectors

300 watt ..... $ 58.95
500 watt $105.95

SPECIAL—16mm film

16mm x 100' roll Ansco ASA 50—FAST, Fine grain, Panchromatic, B&W

A-1 Special - $1.99 ea.

PROCESSING INCLUDED
minimum order 5 rolls

PAPER SALE ORIGINAL BOXES

CONTACT PAPER—less than 1c a print

4x5" SWGL (200 shts) #3		$1.00
10x10" SWSM #1, 4	1 box (100 shts)	98c
8x10" LWSM #1	(100 shts)	1.00
8x10 AZO DW Lustre #3	(100 shts)	3.50
10x10 SWSM #4	(250 shts)	1.95
18x22" LWSM #1, 2	1 box (50 shts)	1.98
Kodak Linagraph 7"x600'		2.95
Kodak Linagraph, 8"x200'		1.95
14x17" LWSM #1, 2, 3	1 box (50 sheets)	1.25
11x14" LWSM #2, 3, 4	1 box (50 sheets)	.98
7½x7½" SWGL #4 or 5	1 box (250 sheets)	2.95
10x20" SWSM #4	(50 sheets)	1.50
10x10" DWSM #1	(100 sheets)	1.95
8x10½ LW Lustre #0, 1, 2, 5	(250 sheets)	1.98

**10x10" SWGL #1, 2, 4 .....100 shts $ 2.50
1,000 shts 22.50

ENLARGING PAPER

4x5" SWGL #1 (200 sheets)	$1.98, 1,000 shts	$6.95
8x10" SWGL #1, 3	(100 sheets)	3.95
10x10" SWGL #1	(100 sheets)	3.95
9¾x200' SWSM #1, 3		4.45

9¾"x1000' SWSM #1 ....$6.95 ....2 for $12.95

10x10" SWSM #1, 3	(100 sheets)	3.50
11x14" DWGL #1	(50 sheets)	2.95
8x10½ Kodabromide SW Lustr #1, 4	(250 sheets)	7.00
11x14 SWSM #1 & 2	(50 sheets)	3.50
11x14" DWSM #1	(50 sheets)	3.95
20x24" SWSM #3	(50 sheets)	5.95
40"x10' DWSM #4		2.00

MOVIE PROJECTION BULBS

8mm or 16mm (keep a spare on hand) 300 wt—2 for $5; 500 wt—2 for $8.50; 750 wt—2 for $6

35mm x 20 Exp. Cart. (reloads)

Plus X or Tri-X or Infra Red or Microfile } 6 for $1.50; 12 for $2.50

BRAND NEW! For 8mm, 16mm and 35mm MORSE G-3 DEVELOPING OUTFIT AWON PRICE—$24.95

8mm BAIA Film Slitter $4.95

SLIDE MOUNTS

35mm Cardboard Mounts . . . 100 for $1.	1,000 for $ 8.50
127 & Super slide cardboard mounts . 100 for $1.50	1,000 for $10.00
Stereo Cardboard mounts . . . 100 for $3.50	1,000 for $25.00
2¼x2¼ Cardboard Mounts . . . 100 for $3.	1,000 for $27.00

LANTERN SLIDE PLATES

36 glass plates per box

2x2 ..... 2 boxes for $1 3¼x4 ..... 2 boxes for $1

Revere Electric EYE-Matic

8mm Automatic Exposure Cameras. Fade-in, fade-out device. f1.8 lenses.

CA-1 single lens roll	$103.95
CA-2 turret roll, w/normal, wide angle & tele.	125.95
CA-3 single lens magazine	125.95
CA-4 turret mag., w/normal, wide angle & tele.	149.95

GERMAN 2¼ sq. REFLEX

AUTO ROLLOP

- Fast f2.8 lens • Automatic film transport
- Discontinued. Now—at LESS THAN ORIGINAL DEALER COST. Brand New.

AWON SPECIAL $59.95 with case

FRESH KODAK ROLL FILM

B&W—Original Kodak package—Fresh—Bargain

127, 120 or 620 ..... Verichrome Pan—6 for $2.30	
Tri-X or Panatomic X—6 for $2.70	
35mm x 20 exposures ..... Plus X—6 for $ 3.90	
Tri X or Panatomic X—6 for $4.20	
35mm x 36 exposures ..... Plus X—6 for $4.80	
Tri X or Panatomic X—6 for $5.30	

35mmx100'—Bulk Film Special

DuPont Sup. #4, exp. Index—Day 325, Tung 250	$3.50
35mm x 100' Kodak Plus X ASA 80	$3.50
35mm x 100' Kodak TRI-X	$3.50
35mm x 100' B&W ASA 24	98c
35mm x 100' Kodak Ortho Pos film	$1.50
35mm x 100' Ansco ASA 50	$1.50
35mm x 100' Kodak Plus X (ASA 50), Super XX, Infrared or Background X	$1.98
35mm x 200' Kodak Infrared	$1.50

ANSCO B&W MOVIE FILM—ASA 50

16mm x 100'. Original Ansco pack. 3 for $5.95

CUT FILM SPECIALS

4x5 Kodak Infra Red (100 shts)	$1.00
10x12 E.K. Commercial (10 shts)	1.98
11x14 Contrast Proc Pan (10 shts)	1.98
8x10 E.K. Contr Proc Pan or Ansco Process (25 sh) $1.98	6 for $8.95
6x10 E.K. Infra Red (100 shts)	3.95

COLOR CUT FILM SPECIALS

4x5 Ektachrome B (10 shts) . . . $2.50 ea. . . .	3 for $6.75
5x7 Ektachrome (10 shts)	2.95
8x10 Ansco Color (10 shts)	3.95 ea. 3 for $10.00

10x12—Original Box of 10 sheets—98c
Kodak Contrast Process Pan.

11x14—Original Box of 12 sheets—98c
Kodak Portrait Pan.

Kodak Matrix (10 shts) 10x12—98c 11x14—98c

KALART FOCUSPOT for Rollei f3.5 discontinued $10.95

AERIAL FILM

In original metal containers.

KODAK XX		KODAK TRI-X	
5¼"x20'	.79	5½"x56'	1.00
5½"x56'	1.00	9½"x75'	7.95
7"x18'	1.00	9½x180'	14.95
9½"x75'	7.95	18½x46'	1.95
9½x180'	14.95	9½x370'	16.95

ARGUS 500 Watt Auto Slide Projector

w/Airequipt Auto Changer & Case
Wide angle 4" f:3.3 lens. Large impeller-type blower cooled. Discontinued model ±$23.
BRAND NEW.

AWON SPECIAL — $49.95
With Remote Control ..only $59.95

BRAND NEW ARGUS LATEST MODELS

CAMERAS and PROJECTORS

Argus C-44, rapid rewind, case & flash	$85.95
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WHAT'S AHEAD

(Continued from page 32)

appear quite different may be less different fundamentally than often presumed. For example, the same photographic emulsion coated on glossy and matte paper stocks will produce entirely different curves even when exposed and processed identically. Yet the emulsion is the same.

Mr. Walter H. Carnahan of the Eastman Kodak Co. described a clever way in which the exposure-density curves of photographic materials can be evaluated by comparing them to a standard curve. The standard curve is drawn on a transparent sheet and its shadow image "projected" onto a sheet of paper containing a curve derived from a particular film or paper material. By moving the standard curve vertically and horizontally, and also tilting it at an angle, if necessary, the shadow image can be made to overlap the second curve—if the emulsion from which it is derived has characteristics similar to the chosen standard. This technique allows one to evaluate the basic similarity of emulsions even when major differences exist in the exposure-density curves that represent them.—THE END

35MM

(Continued from page 54)

It seems to me that with the advent of multi-field luminous frame viewfinders the rangefinder camera designers have gone about as far as they are likely to in providing easy to use viewing systems. Obviously, these systems can be improved and I expect to see such improvements. And, there may be important changes in the shutter/lens control systems.

Despite this, it seems unlikely that as a class these cameras can continue their present dominance of the "deluxe" field. This is not to say that rangefinder cameras will disappear or diminish in quality. In the opinion of a great number of people the best ones perform in a manner which no mirror reflex has yet been able to exceed and few can match. But they're going to have to share an increasingly large part of the "deluxe" market with ever more attractive reflex designs.

Which are the miniatures?

Finally, there is one more thing about 35mm camera design which, I believe, manufacturers might well contemplate. Every day and in every way 35s are getting bigger, bulkier, and less "miniature" and in so doing are losing an important appeal. It is my belief that improvements in films and optics are going to make a new, smaller film size (maybe unperforated 16mm) a practical format. In the future, the ex-miniaturists may well be turning into ultraminiaturists in their search for a decently small camera.

—THE END

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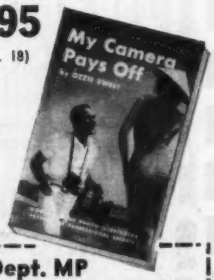

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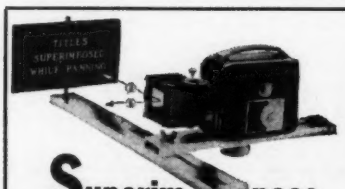

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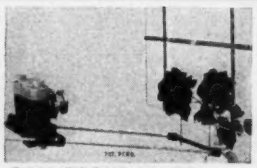

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Superslides six mounted three dollars. Curiophoto, 1187 Jerome Ave., New York 52.

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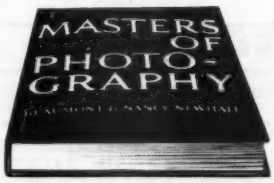

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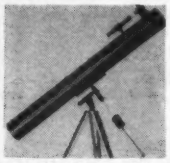

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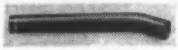

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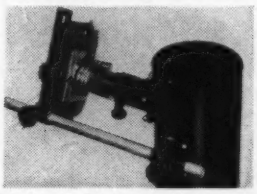

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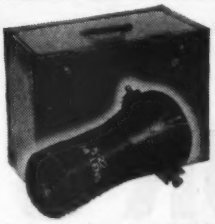

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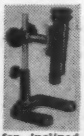

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